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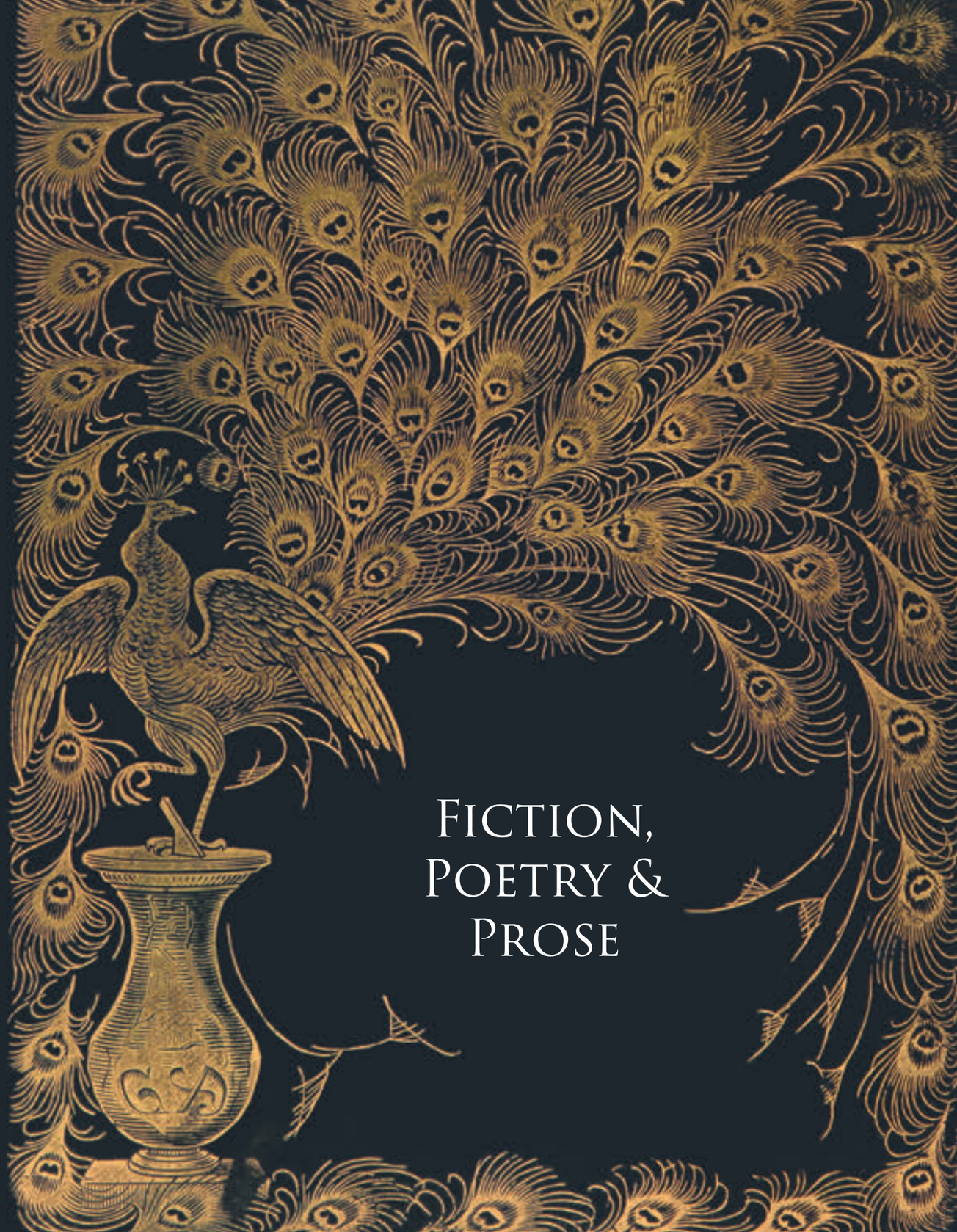
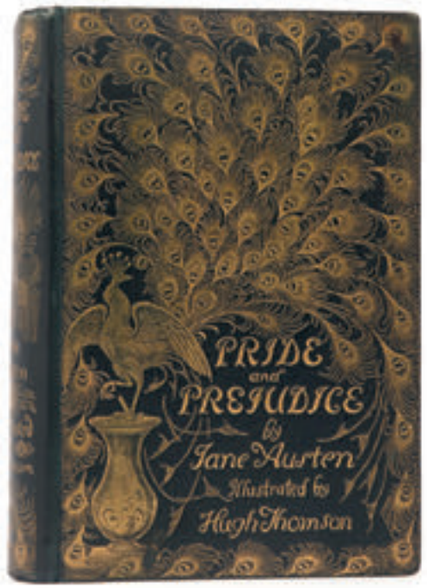
FICTION, POETRY & PROSE	1 - 45
CHILDREN'S & ILLUSTRATED	46 - 72
VISUAL & PERFORMING ARTS	73 - 85
MODERN PRINTS	86 - 92
HEBRAICA & JUDAICA	93 - 102
NEAR EAST & ISLAMIC	103 - 111
SPECIAL INTEREST	112 - 146



Fiction, Poetry & Prose



FIRST PRINTING OF THE PEACOCK EDITION

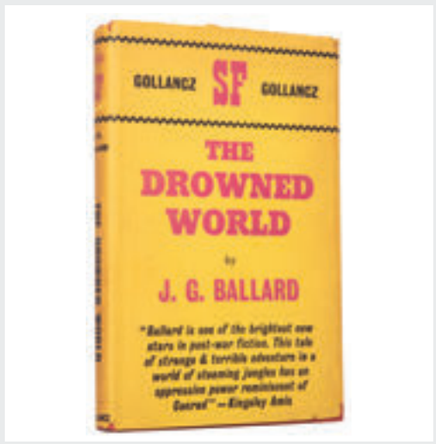
1. AUSTEN, Jane; THOMSON, Hugh (illustrator). Pride and Prejudice. *London, George Hamilton, 1894.*

£4,250 [ref: 116928]

A first edition of the 'Peacock Edition' of *Pride & Prejudice* by Jane Austen, with stunning gilt cover design by Hugh Thomson.

Hugh Thomson (1860-1920) the renowned illustrator, in pen and ink, of classic titles was born in Ireland where his skills as an illustrator were recognised while still a teenager. Consequently Thomson was trained by John Vinycomb, the head designer at Marcus Ward & Co., a prominent Belfast publishing house. He subsequently moved to England, working from 1883 for MacMillan & Co., illustrating all six of Jane Austen's novels and other literary classics. By 1900 he had become one of the most popular illustrators of his time. However, during the First World War there was less demand for his style of work and he took a job with the Board of Trade until his untimely death from heart disease.

First edition, first printing of the Peacock edition; 8vo (186 x 132 mm); frontispiece, title vignette and illustrations by Hugh Thomson; foxing to frontispiece tissue-guard with light offsetting to pages either side,general age-toning (as usual), ink ownership inscription to blank verso of front free endpaper, light spotting to half-title, otherwise internally near-fine; publisher's dark green cloth with the stunning gilt depiction of a peacock on an urn to upper cover and related gilt decoration to spine, all edges gilt, dark blue endpapers, mild dulling, a little more so to spine, spine ends bumped but a very good, tight copy.



KEY CLIMATE CHANGE NOVEL

2. BALLARD, J.G. The Drowned World. *London, Victor Gollancz, 1962.*

£1,375 [ref: 113841]

A truly excellent first hardback edition of this key climate change novel, as with his 1966 novel *The Crystal World* anticipating the more universal adoption of climate change science by many years. The novel also imagines mankind's innate primitive tendencies when exposed to an environment more akin to the Triassic period. This edition is preceded by a US paperback edition, but this Gollancz edition is the preferred, collector's edition.

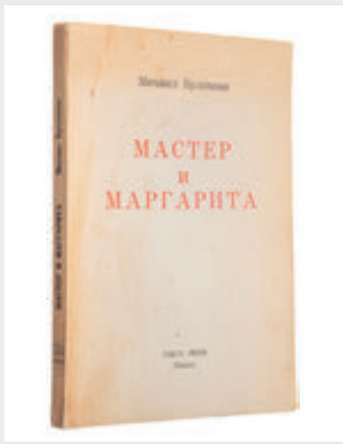
First UK edition, first hardback edition, first impression; 8vo; unmarked internally; publisher's red boards, gilt lettering to spine, with the unclipped dust-jacket, ownership inscription to front flap, small nicks to corners and spine ends, else very good.

3. BULGAKOV, Mikhail. Master i Margarita [Master and Margarita]. *Paris, YMCA Press, 1967.*

£5,750 [ref: 116509]

The first edition in book form of Bulgakov's masterpiece, *Master and Margarita* in the original wrappers. It was first published in the literary journal *Moskva* in 1966, albeit heavily censored.

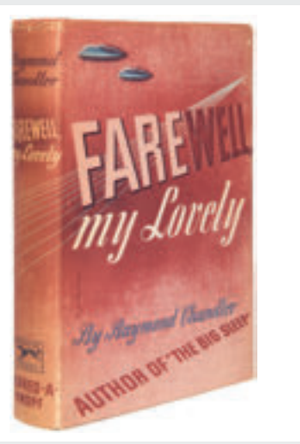
Bulgakov began writing the novel in 1928 and burned the manuscript in 1930, only to rewrite and revise it for the next ten years. In common with most of Bulgakov's prose it was not published until long after his death in 1940. During his life, Bulgakov was best known for the plays he contributed to Konstantin Stanislavsky's and Nemirovich-Danchenko's Moscow Art Theatre.



Bulgakov published a number of novels and stories through the early and mid 1920s, but by 1927 his career began to suffer from criticism that he was too anti-Soviet. By 1929 his career was ruined: government censorship prevented publication of any of his work and staging of any of his plays, and Stalin personally forbade him to emigrate.

Of particular interest is the introduction to this edition written by Archbishop Ioann San-Frantsisskiy (1902-1989), a Bishop of the Orthodox Church in America and a talented writer. It is hard to think of anyone more suitable than a Russian émigré preacher from the noble family of Shakhovskiys to introduce and interpret the Bulgakov's mystical novel. In the foreword he wrote truly prophetic words: 'O knige Bulgakova budut pisat. I o nei ne legko budet pisat' tem, kto stanet pisat' [They will write about Bulgakov's book. But, for those who write about it, it won't be easy].

First separate edition, 8vo (24 x 15,5 cm); 219pp. including blank, half-title and title, [2]pp., small photographic portrait to p.15, internally fresh; original printed wrappers, some staining to wrappers, lower corner a little creased, spine creased, otherwise a good copy.



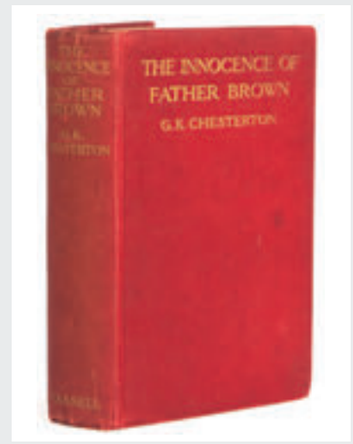
THE SECOND PHILIP MARLOWE BOOK

4. CHANDLER, Raymond. Farewell, my Lovely. *New York & London, Alfred A. Knopf, 1940.*

£7,500 [ref: 117510]

A near-fine first edition copy of Raymond Chandler's second book, one of only 7500 copies printed. Featuring the Los Angeles private eye Philip Marlowe. It was adapted for the screen three times and was also adapted for the stage and radio.

First edition, first impression; 8vo; publisher's orange cloth lettered in blue, a little rubbed to extremities, first issue dust-jacket with unclipped price of $2.00, a touch of wear to head and foot of spine but unfaded, toning to endpapers, discreet bookseller's ticket to rear pastedown, a near-fine copy in the iconic dust-jacket.



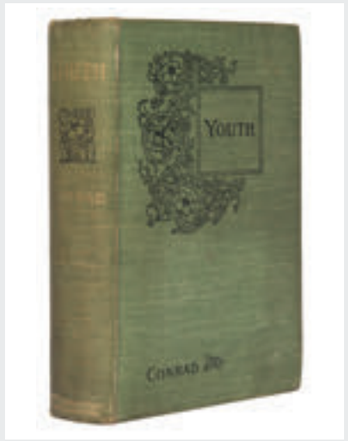
ITEM 5

5. CHESTERTON, G.K. The Innocence of Father Brown. *London, Cassell and Company, Ltd., 1911.*

£875 [ref: 115727]

Collection of 12 short stories, introducing the astute and unassuming detective, Father Brown.

First edition, first printing; 8vo; 8 full-page plates by Sydney Seymour Lucas, including frontispiece with tissue guard, offsetting to endpapers, upper margins pp.317-324 slightly defective; publisher's red cloth, gilt lettering to spine and upper cover, minor spotting to edges, spine ends and corners slightly bumped, spine a touch faded, else very good.



6. CHRISTIE, Agatha. Cat Among the Pigeons. *London, The Crime Club by Collins, 1959.*

£500 [ref: 119560]

The first edition, first impression of *Cat Among the Pigeons*, a classic tale of espionage and adventure featuring Agatha Christie's detective par excellence, Hercule Poirot, which combines two disparate plots, one set in the Middle East and the other at a girls' boarding school in England.

First edition, first impression; 8vo; publisher's red boards, spine lettered in black, with the unclipped typographic dust-jacket, spine panel entirely unfaded with very slight rubbing at edges; 255pp.

7. CONRAD, Joseph. Youth: A Narrative and Two Other Stories [Heart of Darkness and The End of the Tether]. *Edinburgh & London, William Blackwood and Sons, 1902.*

£1,250 [ref: 114619]

First edition of Joseph Conrad's *Youth*, most famous perhaps for including the first appearance in book-form of 'Heart of Darkness', previously only serialised in *Blackwood's Magazine*, September 1898.

"'Youth" and "Heart of Darkness" are the first short stories of mine, which attracted attention to my work in a wider sphere. Most critics dismissed "The End of the Tether" either with contempt or with a few cursory remarks [...] The first and second stories are autobiographical, the idea emerging from the narrative. The third story was suggested to me by the fate of a man I knew' (Joseph Conrad, as quoted in Wise).

'Heart of Darkness' of course continues to resonate with many, in no small part thanks to the memorable use of the quote 'The horror, the horror...', entering our collective consciousness via the film adaptation, 'Apocalypse Now'; the short story's critique of the mindless brutality of western Imperialism remains unsurpassed.

First edition, first impression, early issue (advertisements at rear dated 1102); 8vo; ink name on front free endpaper, slight spotting and offsetting to endpapers, 32pp. publisher's catalogue at end; publisher's pale green cloth, blocked in black to upper cover, spine stamped in gilt and black, some rubbing to corner-tips and spine ends, spine slightly toned, cloth a little mottled in places, lower hinge cracked but holding, else very good. Wise 10.

FORE-EDGE PAINTING

8. DICKENS, Charles. Christmas Stories... From Household Words and All The Year Round and Other Stories...[together with the author's] Christmas Books, with illustrations by Sir Edwin Landseer, R.A., Maclise R.A., Stanfield R.A., F. Stone, Doyle, Leech and Tenniel. *London, Chapman and Hall, Ltd., [circa 1895].*

£2,750 [ref: 112145]

The first and more important volume has a stunning fore-edge painting depicting two scenes or chapters from *A Christmas Carol*, ironically contains the *Christmas Stories* and not the *Christmas Books*, which includes *A Christmas Carol*, therefore we have added a near-contemporary associated edition of the *Christmas Books*, so one can at least read the relevant store to the fore-edge painting.

This particular fore-edge painting is exceptionally fine and relates to two specific scenes from one of the most famous stories in the English language. So often, fore-edge paintings can be uninspiring, and unrelated to the content, making this example all the more desirable.

2 vols; 8vo (220 x 165 mm & 225 x 150 mm); first vol. with fore-edge painting depicting Scrooge being visited by the ghost of Marley to one side with the ghost of Christmas Present to to the other, with a portrait of Dickens in the centre, 24 engraved illustrations by various artists, 14 Christmas stories including The Holly Tree; The Haunted House and Master Humphrey's Clock; early 20th century half, dark green morocco over matching cloth gilt, cockerel endpapers, all edges gilt with fore-edge painting, mild rubbing, otherwise near-fine; the second associated volume contains all five of the Christmas books with illustrations by various artists including Leech's original illustrations for A Christmas Carol; contemporary half-green morocco over marbled paper, maroon lettering pieces to spine gilt, marbled endpapers, top edge gilt, rubbed at extremities but sound and internally fine.

THE SURVIVING RECORD OF DONNE'S POEMS

9. DONNE, John. Letters to severall persons of honour... *London, Published by John Donne Dr. of the Civill Law,printed by J. Flesher, for Richard Marriot, and are to be sold at his shop in St. Dunstans Church yard under the Dyall, 1651.*

£5,000 [ref: 112583]

The first edition of John Donne's (1572-1631) collected correspondence to 'severall persons of honour', comprising 129 letters, the majority never before published and no longer extant in the original autograph form, compiled and loosely arranged by his literary executor and son, John Donne the younger (1604-1662/3).

Donne had intended his letters to pass to his friend Henry King, the Bishop of Chichester, upon his death in 1631. However, at some later date, and perhaps by duplicitous means, the letters were acquired by Donne the younger who had been petitioning for control of his father's estate since 1637. These were published in loose order, with many letters undated, and false addresses and initials substituted for the names of his father's ordinary acquaintances. Nevertheless, the letters contain much of literary and biographical importance, and remain a vital source for Donne's life and work. Read more at shapero.com.

Provenance: Herbert S. Squarae (bookplate).

First edition, first issue; small 4to (18.5 x 14.5 cm); engraved portrait frontispiece, bookplate to front pastedown, lacking first and final blank ff (A1 and 2S4); early 20th-century polished calf, rebacked preserving original gilt spine in 6 compartments, contrasting brown morocco title-piece, a little chipped, all edges gilt, corners and edges slightly rubbed, otherwise internally clean, very good; [6], 318pp. ESTC R1211; Keynes 55; Pforzheimer 295.

INCLUDES THE HOUND OF THE BASKERVILLES

10. DOYLE, Arthur Conan. Works of Arthur Conan Doyle. With preface and notes by the author, and photogravure illustrations. *New York, D. Appleton and Company, 1902 [i.e. 1903].*

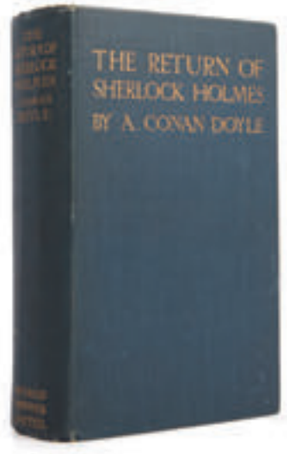
£5,000 *[ref: 113809]*

A smart set of Arthur Conan Doyle's complete works up to the year 1903, with introductory notes and prefaces by the author. The American edition, unlike the English, includes *The Hound of the Baskervilles,* first published the preceding year.

Author's edition, number 101 of 1000 sets; 13 vols; 8vo (22 x 15 cm); photogravure frontispieces and limitation leaf to each vol.; later half purple morocco, marbled paper, gilt spines in 6 compartments, slightly faded, top-edge gilt, others uncut, minor wear to extremities, very good. Green & Gibson A59.

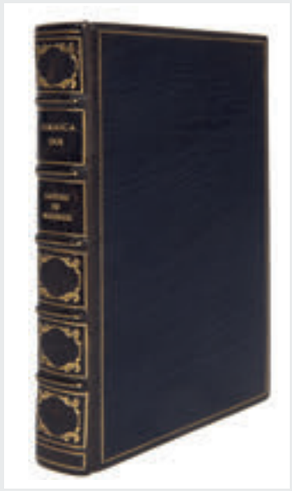
11. DOYLE, Arthur Conan. The Return of Sherlock Holmes. *London, George Newnes, Ltd., 1905.*

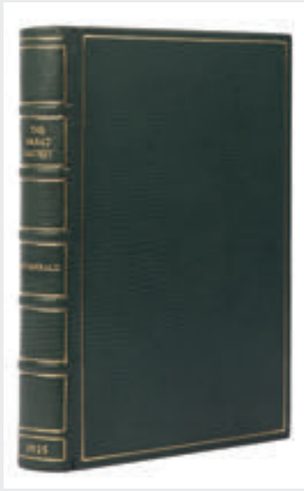
£4,000 *[ref: 119122]*



The first collected edition of 13 Sherlock Holmes stories, commencing with Holmes' return to London after being presumed killed at the Reichenbach Falls, and explaining the period from 1891–94, or 'The Great Hiatus' as it is known amongst Sherlock devotees. The last story in the work features Watson's statement that Holmes has retired and forbade him to publish any more stories - a sentiment later reversed, as two additional collections and a novel would follow.

First English edition, first impression; 8vo; 16 monochrome plates by Sidney Paget, 4pp. advertisements at end, bookplate to half-title, light sporadic foxing endemic to the edition; publisher's blue cloth boards, gilt lettering, joints a little rubbed, spine lightly sunned, some very faint marks to upper board, else in exceptional condition; 403pp. Green & Gibson A29a.





12. DU MAURIER, Daphne. Jamaica Inn. *London, Victor Gollancz Ltd., 1936.*

£1,200 *[ref: 116418]*

An eerie period piece set in Cornwall in the 1820s; the novel follows a group of murderous wreckers who run ships aground, kill the sailors and steal the loot. Filmed by Alred Hitchcock in 1939, starring Charles Laughton and Mareen O' Hara.

First edition; 8vo (185 x 130 mm); the usual age-toning to paper, a very small dent to bottom edge of text block discernible to leaves from about p. 281-300 but of no consequence; modern full navy blue morocco by Bayntun Riviere of Bath, one-line gilt-panelled with c-scroll design to spine panels and ruled ribs, marbled endpapers and all edges gilt, a very handsome copy.

13. FITZGERALD, F. Scott. The Great Gatsby. *New York, Charles Scribner's Sons, 1922.*

£5,000 *[ref: 120294]*

A very good first edition by one of the leading authorial voices of the Jazz Age. This title has inspired various adaptations for both film and television, with the most recent being the Academy Award winning film, (2013) starring Leonardo DiCaprio, Tobey Maguire, and Carey Mulligan.

First edition, first impression, first issue with 'sick in tired' on p205, 'chatter' on p60, 'northern' p119, and 'Union Street station' p211; 8vo; Scribner seal to copyright page, page stock slightly toned (as often), very occasional minor spotting and smudging to a few margins, else very good-plus; full dark green morocco gilt by Temple Bookbinders, gilt lettering to spine, one-line gilt-panelled back, edges untrimmed (as published), externally fine.

INCLUDING THE FIRST EDITION OF THE BEAUTIFUL AND DAMNED

14. FITZGRALD, F. Scott. The Works. This Side of Paradise; The Beautiful and Damned; The Diamond as Big as the Ritz; The Great Gatsby; Tender is the Night; The Last Tycoon; Flappers and Philosophers; Borrowed Time; Afternoon of an Author; The Crack Up. *1921-1958.*

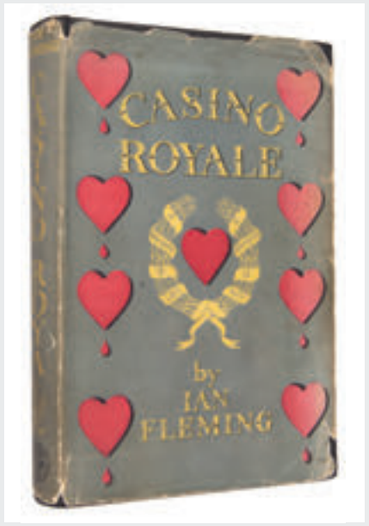
£3,750 *[ref: 120063]*

A handsome, mixed edition set of F. Scott Fitzgerald's novels and short stories — including the first edition, first printing of the author's second novel *The Beautiful and Damned.*

Comprising all of Fitzgerald's published novels and novellas: *This Side of Paradise*, *The Beautiful and Damned*, *The Diamond as Big as the Ritz*, *The Great Gatsby*, *Tender is the Night* and *The Last Tycoon*, and his collected short stories and essays published in *Flappers and Philosophers* (here the first edition, later printing), *Borrowed Time*, *Afternoon of an Author*, and *The Crack Up*.

Uniformly bound in crushed brown morocco gilt by Sangorski & Sutcliffe.

Mixed editions, including the first edition, first printing of The Beautiful and Damned; 8 vols; gift inscriptions in pen to title-page of most vols; uniformly bound in crushed brown morocco by Sangorski & Sutcliffe, covers ruled in gilt, gilt spines in 6 compartments, all edges gilt, joints slightly rubbed with minor loss, spines a touch faded, very good.



15. **FLEMING, Ian. Casino Royale.** *London, Jonathan Cape, 1953.*

£7,500 [ref: 114111]

The first James Bond book by Ian Fleming.

'Connoisseurs of realistic fiction will particularly note the careful documentation of the Secret Service background, the chilling portrait of Le Chiffre, the authentic menace of SMERSH, and the sensual appeal of the girl in "Soi Sauvage"...' (The Author).

Following a spell with Reuters and then as a stockbroker in the City, Fleming joined the Navy at the outbreak of war in 1939. As personal assistant to the Director of Naval Intelligence, he found the war 'intensely exciting'. When it was over Lord Kemsley offered him the foreign managership of Kemsley newspapers, which included included *The Sunday Times* and *The Daily Telegraph*. Fleming accepted on condition that he could have two months' holiday a year to spend at his house, Goldeneye, in Jamaica, where subsequently he did most of his writing. If his war experiences and his post-war job provided the background for his thrillers, Fleming maintained that it was his marriage to Anne, Viscountess Rothermere in 1952 that spurred him to start writing.

First edition, second impression; 8vo; unmarked internally; publisher's black boards, heart device to upper board and titles to spine in red, spine gently cocked, with the unclipped second issue dust-jacket with the Sunday Times review to the front flap; a bright copy in the internally repaired dust-jacket, nicked and rubbed at extremities with some toning to the rear panel.

16. **FLEMING, Ian. Goldfinger.** *London, Jonathan Cape, 1959.*

£1,800 [ref: 120135]

The first edition, in the first state binding, of the seventh Bond novel, introducing Auric Goldfinger, perhaps the franchise's most memorably single-minded villain. A key step in Fleming's shift from grim espionage to opulent, almost operatic intrigue.

First edition, first impression, first state binding; 8vo (195 x 135 mm); slight spotting to top and fore edge, unmarked internally; publisher's black boards, skull device to upper cover stamped in blind and gilt, dust-jacket by Richard Chopping, not price-clipped, a few minor spots, mostly to spine and top edge of text block, slight darkening to spine, else very bright. Gilbert A7a 1.1

17. **FLEMING, Ian. The Man with the Golden Gun.** *London, Jonathan Cape, 1965.*

£600 [ref: 119569]

An attractive first edition, first impression of Ian Fleming's last James Bond novel, published posthumously and succeeded only by his short story collection *Octopussy and the Living Daylights*. In the excellent Richard Chopping wrap-around jacket.

First edition, first impression; 8vo (19.5 x 13.5 cm); publisher's black cloth, spine lettered in gilt, unclipped pictorial dust-jacket by Richard Chopping, very slight wear to extremities, otherwise very good-plus and internally fine; 221, [1]pp.

THREE SIGNED BY THE AUTHOR INCLUDING THE FIRST TWO

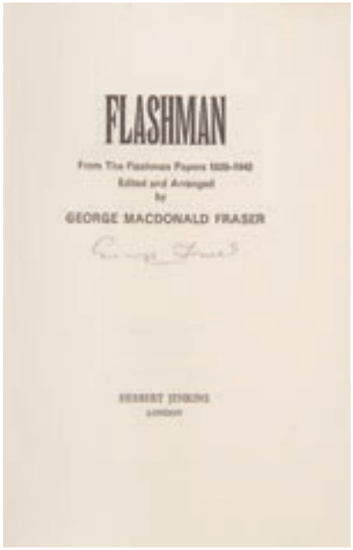
18. **FRASER, George MacDonald. [A Complete Set of the Flashman Novels].** *London, Jenkins, Harvill, Collins, 1969-2005.*

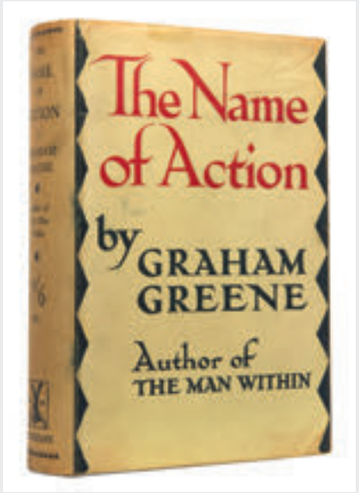
£4,900 [ref: 119591]

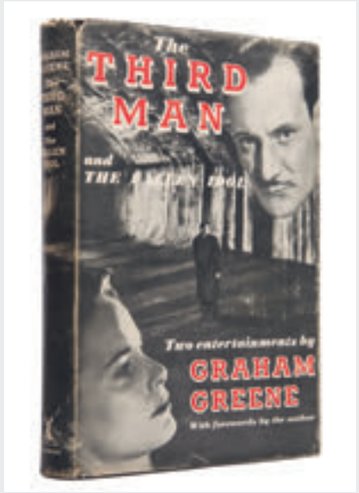
A near fine set of the Flashman novels, the first two and the last one, signed on the title-page.

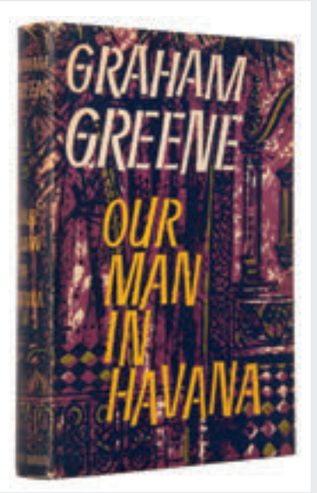
George MacDonald Fraser (1925-2008), is best known for this Flashman series of historical novels, purportedly written by Harry Flashman, a fictional coward and bully originally created by Thomas Hughes in Tom Brown's School Days. The novels are presented as 'packets' of memoirs written by the nonagenarian Flashman, who looks back on his days as a hero of the British Army during the 19th century. The series begins with *Flashman* and is notable for the accuracy of the historical settings and praise from critics.

First editions, THREE SIGNED BY THE AUTHOR; 8vo; internally fine; publisher's cloth, all but three (as published) with map endpapers, illustrated dust-jackets; comprising: Flashman, 1969, SIGNED ON TITLE-PAGE, fading to spine of DJ, spotting to edges of closed text block but not affecting leaves, otherwise very good; Royal Flash, 1970), SIGNED ON TITLE-PAGE, slight rubbing to extremities of jacket, else near-fine; Flash for Freedom!, 1971, a black verso of jacket (price-clipped) spotted with some very mild offsetting to cloth boards, and evident to outer flap-folds and heavier to closed text block with only slight encroachment on extremities of some leaves, else very good; Flashman at the Charge, 1973, two short tears to rear spine fold of jacket, with evidence of staining to bottom edge of spine (chipped) on blank verso but not evident from the other side, otherwise good; Flashman in the Great Game, 1975, fading to spine of dust-jacket, rubbing to extremities and slight age-toning to same, otherwise near-fine; Flashman's Lady, 1977, slight rubbing to extremities and fading to spine of dust-jacket, otherwise near-fine; Flashman and the Redskins, 1982, mild age-toning to jacket and minor spotting to edges of closed text block, otherwise near fine; Flashman and the Dragon, 1985, fading to spine, otherwise near-fine; Flashman and the Mountain of the Light, 1990, slight fading to spine othewise near-fine; Flashman and the Angel of the Lord, 1994, a fine copy; Flashman and the Tiger, 1999, a fine copy; Flashman on the March, 2005, SIGNED ON TITLE-PAGE, slight creasing to top edge of upper panel of dust-jacket, otherwise near-fine.









RARE IN THE ORIGINAL, UNRESTORED CLOTH

19. GASKELL, Mrs. [Elizabeth]. **Wives and Daughters An Every-Day Story.** *London, Smith Elder and Co., 1866.*

£2,225 [ref: 116362]

Wives and Daughters was first published in the Cornhill Magazine as a serial from August 1864 to January 1866. The story of Molly Gibson, the only daughter of a widowed doctor living in a provincial English town in the 1830s and her ultimate attraction of Roger Hamley, the younger son of the local Squire and her social superior. The final section of the book was unfinished at the time of Gaskell's sudden death in 1865, although she had related to a friend that she intended Roger to return and present Molly with a dried flower (a gift Molly had given him before his departure to Africa), as proof of his enduring love. Frederick Greenwood wrote the last section on these lines. However, in the BBC adaptation of the novel, an alternative ending was written in which Roger finds himself unwilling to leave Molly without speaking to her of his love, and they marry and return to Africa together.

Provenance: G.T. Brumwell (calling card mounted to endpaper).

First edition in book form; 2 vols, lge 8vo (230 x 155 mm), with 18 plates by George du Maurier, occasional, marginal spotting, heavier to secondary endpapers, titles and frontispieces of both vols and pp 161-163 in vol. I, the first of these also has two minor, marginal pencil highlights, some quires split but firm, otherwise, the majority of leaves are clean and bright; publisher's burgundy gilt cloth, rubbed and bumped at extremities, minor dust-soiling generally but nothing that is not commensurate with age, in all a very good set; [iv], 336 +10 plates; [iv], 332 +8 plates. Sadleir 936; Wolff 2428

ELIZABETH, COUNTESS RUSSELL'S COPY

20. GREENE, Graham. **The Name of Action.** *London, William Heinemann Ltd., 1930.*

£5,750 [ref: 120387]

Greene's scarce second book, which derives its title from a snatch of Hamlet's famous soliloquy, 'With this regard their currents turn awry / And lose the name of action.' The author was dissatisfied with the work and, as with *Rumour at Nightfall*, disowned it and prevented it from being reprinted.

Provenance: Elizabeth von Arnim, Countess Russell, the author (bookplate to front pastedown).

First edition, first impression; 8vo; bookplate of Elizabeth Russell to front pastedown, two subsequent ownership inscriptions to front free endpaper, slight toning to textblock; publisher's dark blue cloth, titles to spine gilt, corners bumped, with the first issue dust-jacket, priced 7/6 on spine panel, somewhat tanned dust-jacket with traces of internal repair, otherwise a very good copy.

21. GREENE, Graham. **The Third Man and the Fallen Idol. Two entertainments by Graham Greene. With forewords by the author.** *London, William Heinemann Ltd., 1950.*

£1,200 [ref: 119075]

Originally written as a screenplay for the eponymous film starring Orson Wells and directed by Carol Reed, this is the first edition in book form.

First edition, first impression; 8vo (190 x 135 mm); browning to endpapers (as usual), mild spotting to first and last few leaves, including tile, otherwise predominantly clean; publisher's black cloth, titles to spine in silver, dust-jacket with black and white photographic illustration, rubbed and chipped on extremities, short tears to upper rear spine fold and base of spine panel but not price-clipped and free of any restoration.

INSCRIBED BY THE AUTHOR TO HIS WIFE - WITH A PHOTOGRAPH INSCRIBED BY HIS MOTHER

22. GREENE, Graham. **The Lost Childhood.** *London, Eyre & Spottiswoode, 1951.*

£7,500 [ref: 120367]

A wonderful association copy of this partly autobiographical essay collection, inscribed by the author to his wife, Vivien, on the front free endpaper: 'To Vivien / with love from Graham. / March. 1951.'

Tipped in beneath the inscription on the front endpaper is a small photograph of Greene as a young boy, inscribed on the verso 'Probably 1912. Had blue suit when started school' with a note beneath it in Vivien's hand repeating the information and indicating that the inscription on the photograph is 'in his mother's writing'.

First edition, first impression, INSCRIBED BY THE AUTHOR, WITH PHOTOGRAPH TIPPED IN AND INSCRIBED BY HIS MOTHER; 8vo; a little foxing early and late; publisher's pale grey cloth, titles to spine gilt, dark red topstain, a little browning to extremities, spotting to fore-edge, with the original unclipped dust-jacket, somewhat spotted with slight edge-wear and loss to the head of the spine panel. Miller 28.

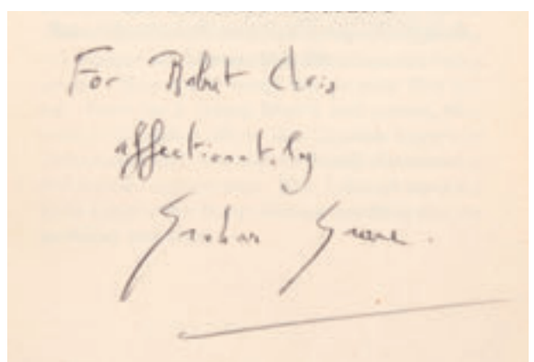
SIGNED PRESENTATION COPY

23. GREENE, Graham. **Our Man in Havana. An Entertainment.** *London, William Heinemann Ltd, 1958.*

£6,500 [ref: 113989]

Wormold is a vacuum cleaner salesman in a city of power cuts. His adolescent daughter spends his money with a skill that amazes him, so when a mysterious Englishman offers him an extra income he is tempted. In return, all he has to do is carry out a little espionage and file a few reports; however, matters suddenly grow more complicated and Havana becomes a threatening place.

First edition, first impression, SIGNED PRESENTATION INSCRIPTION BY THE AUTHOR; 8vo; bookplate to front free endpaper, inscription from the author to title, 'For Robert Chris/ affectionately/ Graham Greene', internally clean; publisher's blue cloth, a touch of rubbing, a few gatherings strained, unclipped illustrated dust-jacket by Donald Greens, a little wear to extremities, otherwise a near-fine copy.



24. HARDY, Thomas. **Tess of The D'Urbervilles A Pure Woman Faithfully Presented...** *London, James R Osgood, 1891.*

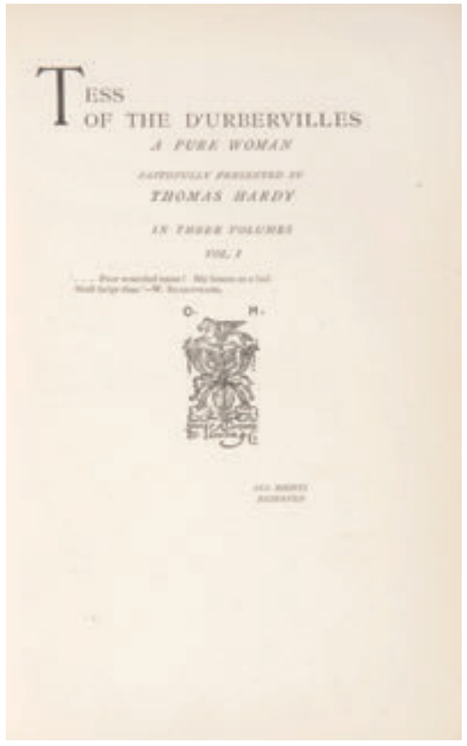
£5,750 *[ref: 116415]*

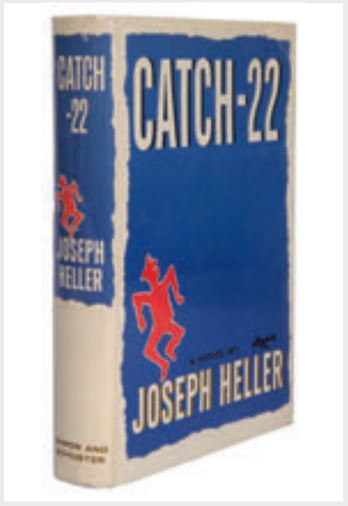
Only 1000 copies were printed in the week beginning, 29th November, 1891 of this first impression of *Tess of the d'Urbervilles* and as was the case with many Victorian novels, most copies went to the lending libraries of the period. This set bears no sign of any library labels to the covers, thus it is one of the few examples to remain in its original state.

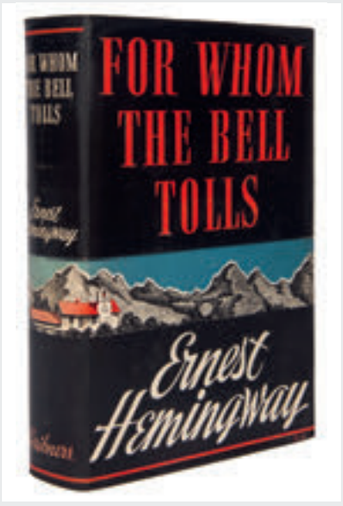
*The following first impression points are present: Vol. I, p.[v], line 12, *have it said;* vol. II, p.58, line 4, *Valasquez;* p.155, line 21, *seampstress*; p.199, *Chapter XXV* for XXXV; Vol. III, p. 112, line 24, *are ye doing.*

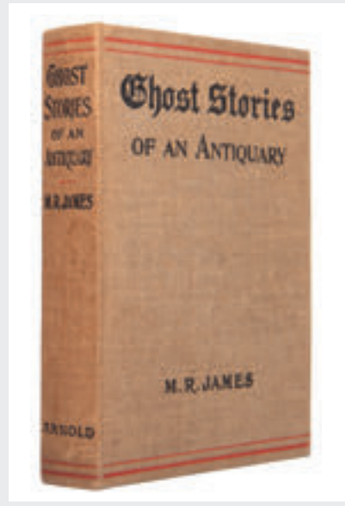
It was subtitled *A Pure Woman Faithfully Presented* because Hardy felt that its heroine was a virtuous victim of a rigid Victorian moral code. Now considered Hardy's masterwork, it departed from conventional Victorian fiction in its focus on the rural lower-class and in its open treatment of sexuality and religion' (Britannica).

*First edition,*first impression, the first publication in its entirety (an abridged version was published serially in the Graphic July-December 1891; 3 vols, 8vo (200 x 140 mm); all three title-pages are dated 1891 on the verso, very mild age-toning, the occasional light, marginal finger-soiling or spot; vol. I, tiny chip to fore-edge of 'Contents' page, quires at pp 48 and 176 split but firm, small marginal brown mark to upper margin of p. 92 and a few minor spots to bottom margins of 174 & 175, none affecting text; vol. II, split quire at pp160, 192, 208 & 224 but firm, two small areas of soiling to fore-edge of p.161, not affecting text; vol. III, split quires at pp 32, 80 &145, but firm, publisher's tan cloth gilt, upper covers blocked in gilt with two vertical wavy lines of honeysuckle and gold discs designed by Charles Ricketts, lightly soiled, mottling to endpapers,inner hinge split to upper board of vol. I, light stain to upper board of vol. III, slight shelt-lean to all three vols, otherwise a very good-plus 'unsophisticated' set (unrestored). Purdey pp 67-78; Wolff 2993; Sadleir 1114.*









THE AUTHOR'S FIRST BOOK

25. HELLER, Joseph. **Catch-22.** *New York, Simon and Schuster, 1961.*

£3,750 *[ref: 116708]*

First edition of the author's landmark first book. The novel's title refers to a plot device that is repeatedly invoked in the story. Catch-22 starts as a set of paradoxical requirements that ensures the airmen cannot escape their duty even if they are mentally unfit to fly. By the end of the novel it is invoked to explain away any negative situation.

First edition, first impression; 8vo (230 x 155 mm); unmarked internally; publisher's blue cloth, white lettering to spine, with the unclipped first issue dust-jacket, priced $5.95 on front flap, minor edge-wear and dust-soiling; near-fine.

ATTRACTIVE COPY OF THE HEMINGWAY CLASSIC

26. HEMINGWAY, Ernest. **For Whom the Bell Tolls.** *New York, Charles Scribner's Sons, 1940.*

£1,750 *[ref: 117508]*

Set near Segovia, Spain in 1937, the novel tells the story of American teacher Robert Jordan, who has joined the anti-fascist Loyalist army. Jordan has been sent to make contact with a guerilla band and demolish a bridge to advance the Loyalist offensive. Heartbreaking in every way, it is a novel that speaks to the best and worse in human nature and reminds us that despite the grand scope of war, what we fight for hardest are those individuals closest to us.

First edition, first printing with Scribner's 'A' on copyright page; 8vo (21.5 x 15.5 cm); previous ownership inscription to front free endpaper; publisher's beige cloth, spine lettered in black on red, author's signature blocked in black to upper board, light-brown topstain, with the unclipped first state dust-jacket professionally restored, a very good copy; [10], 471pp. Grissom A.17.a.

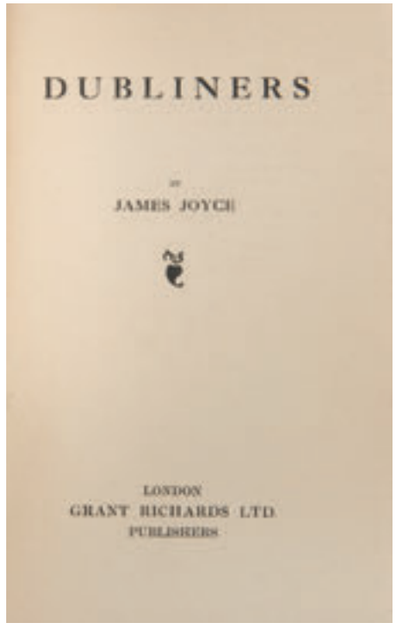
27. JAMES, M.R. **Ghost Stories of an Antiquary.** *London, Edward Arnold, 1904.*

£4,500 *[ref: 116521]*

A superb copy of the author's first collection of spooky and macabre stories, 'generally taken to mark the beginning of the modern era of supernatural fiction. In the opinion of many the foremost modern writer of supernatural fiction' (Bleiler, *The Guide to Supernatural Fiction*, p279). Like Lewis Carroll and Tolkien, James viewed fiction as an essential diversion from the mundane necessities of work and study, consequently many of his stories originated as tales to be read by candlelight to fellow dons and senior pupils at Cambridge. Increasingly scarce, especially in such good order.

Provenance: Barry Humphries (bookplate to front free endpaper).

First edition; 8vo; frontispiece and 3 plates by James McBride, without advertisements, some very light scattered spotting, very light browning to endpapers, armorial bookplate to front pastedown, bookplate to front free endpaper; publisher's buckram, titles to spine and upper cover in black, ruled in red, yapp edges, very light toning and a faint splash mark to spine; a very good example. Currey p.261; Lovecraft (Supernatural Horror in Literature), pp.100-105; Tymn 3-125.



28. JOYCE, JAMES. **Dubliners.** *London, Grant Richards, 1914.*

£18,750 [ref: 119117]

From a total printing of 1250 some 506 sets of sheets were sent to Huebsch for publication in the US, making this copy one of just 746 of the earliest issue of Joyce's *Dubliners*.

Described by Graham Greene as the greatest book of short fiction to have ever been written, and widely considered a landmark in the emergence of 20th-century literary modernism, this collection of fifteen stories offers a stark, unflinching portrait of ordinary life in Dublin at the turn of the century. Joyce's aim, to write 'a chapter of the moral history of Ireland', finds its embodiment in this reflection upon his city.

Copies of the first edition in presentable condition are exceptionally rare.

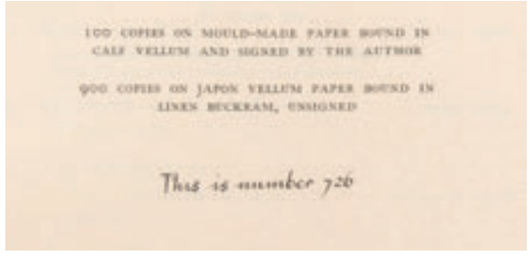
First edition, first impression; 8vo; light bleed from cloth to pastedowns, some marks to rear pastedown, occasional trivial offsetting; publisher's red cloth boards, gilt lettering, slight bloom to upper board, a few marks to lower board, top corner of upper board a little bumped; 278pp. Slocum & Cahoon A8.

29. JOYCE, JAMES. **Ulysses.** *London, John Lane The Bodley Head, 1936.*

£8,500 [ref: 119639]

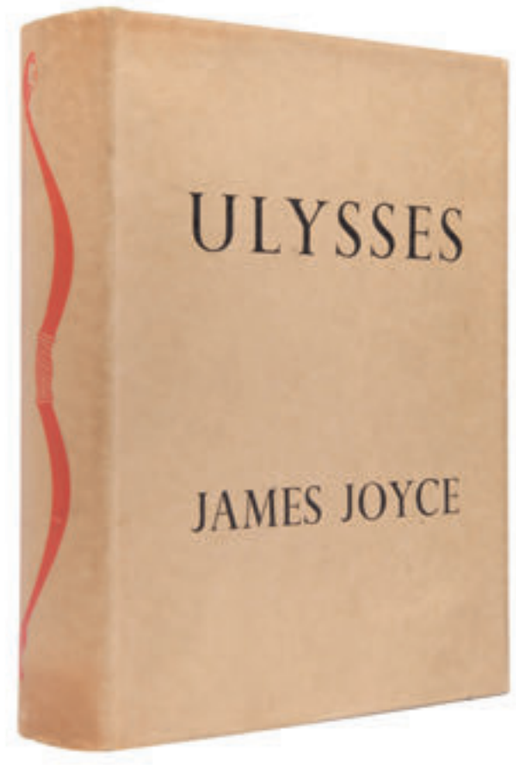
The first truly complete edition of Joyce's literary masterpiece, incorporating the author's corrected text and complemented by a prefatory list of previous editions and three appendices, including a legal history of the novel and a bibliography of the author's works.

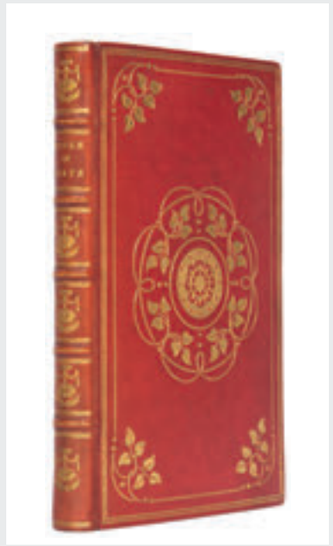
First UK edition, NUMBER 726 OF 900 COPIES ON JAPON VELLUM, from an overall limitation of 1000; 4to; original green buckram with gilt Homeric bow designed by Eric Gill to upper cover, titles to spine gilt, top edge gilt, others untrimmed, with the unclipped dust-jacket, a little tanning to the foot of the spine panel, but a handsome copy of a stunning piece of book production. Slocum & Cahoon A23.

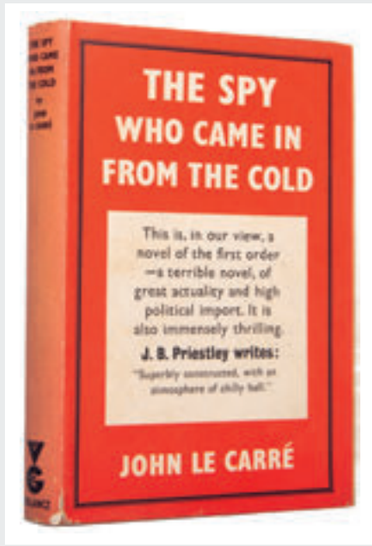

100 COPIES ON MOULD-MADE PAPER BOUND IN CALF VELLUM AND SIGNED BY THE AUTHOR

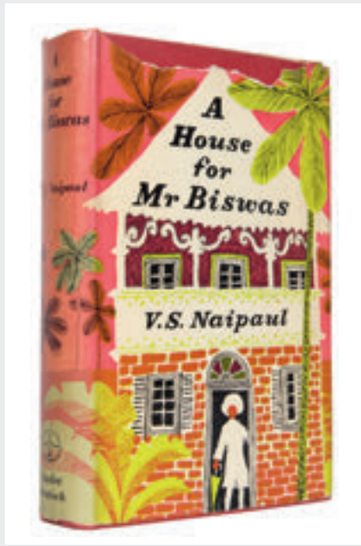
900 COPIES ON JAPON VELLUM PAPER BOUND IN LINEN BUCKRAM, UNSIGNED

This is number 726






THE SPY
WHO CAME IN
FROM THE COLD
This is, in our view, a novel of the first order —a terrible novel, of great actuality and high political import. It is also immensely thrilling.
J. B. Priestley writes:
JOHN LE CARRÉ



30. KEATS, JOHN. **The Poetical Works...with notes by Francis T. Palgrave.** *London, Macmillan and Co., Limited, 1922.*

£375 [ref: 117241]

A very handsome copy of Keats' collected poems in a contemporary gilt-tooled red morocco binding.

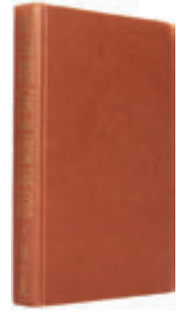
12mo (15.5 x 10.5 cm); engraved title-vignette, spotting to half-title and title; contemporary red gilt-tooled morocco, covers with floral panelled design enclosing a central rose formed of leafy stems, gilt spine in 6 compartments, all edges gilt, spine a little faded, joints slightly rubbed, minor wear, very good; xi, [1], 284pp.

PUBLISHER'S TRIAL BINDING

31. LE CARRE, JOHN. **The Spy Who Came in From the Cold.** *London, Victor Gollancz, 1965.*

£2,500 [ref: 114598]

'Superbly constructed with an atmosphere of chilly hell' (J.B. Priestley). Le Carré's Cold War spy thriller sees British agent Alan Leamas sent to East Germany to sow disinformation about a powerful East German intelligence officer. The novel was quickly turned into a film, directed by Martin Ritt, starring Richard Burton as Leamas.



First edition, first impression; 8vo; minor toning to text block, several spots of staining in the gutter and upper edge of first several pages, else unmarked internally; variant, trial binding of brown cloth, gilt lettering to spine, slight discolouration to cloth at foot of spine, spine slightly cocked, with the unclipped, printed dust-jacket, spine slightly faded, some toning and soiling, light rubbing to extremities, short closed tear to lower front joint, else very good.

32. NAIPAUL, V.S. **A House for Mr Biswas.** *London, Andre Deutsch, 1961.*

£475 [ref: 115753]

First edition of Naipaul's best-loved work, scarce in such bright and unrestored condition.

Naipaul turns an apparently ordinary, often comic life into something quietly significant. The novel is now seen as a key work of postcolonial literature, showing how history, migration and family shape a person's search for identity and dignity. It balances irony with genuine sympathy, observing its characters with clarity rather than judgement.

First edition, first printing; 8vo; unmarked internally; publisher's pink cloth, gilt lettering to spine, with the unclipped pictorial dust-jacket by Stephen Russ, loss to top edge of front panel, spine ends and corners chipped, top edge of rear panel toned, spine slightly faded buy unrestored, a very good copy.

33. [NONESUCH PRESS]; MILTON, John. **Poems in English, with Illustrations by William Blake.** *London, The Nonesuch Press, 1926.*

£650 [ref: 120437]

A very good example of the Nonesuch edition of John Milton's *Poems* in two volumes, comprising *Paradise Lost*; *Miscellaneous Poems*, *Paradise Regain'd*, and *Samson Agonistes*, with illustrations chosen by Geoffrey Keynes.

'My favourite, I think, of Nonesuch publications. The Blake illustrations are surprisingly right.' (Francis Meynell)

Limited edition, number 1008 of 1450 copies; 2 vols, large 8vo; 53 collotype plates after William Blake, a couple of very minor peripheral spots and offset browning to blank free endpapers, else internally near-fine; publisher's vellum-backed patterned paper boards, mild rubbing to corners, general age-toning, slightly more so to vellums (as usual), else very good-plus. Dreyfus 32.

FIRST EDITIONS, FIRST IMPRESSIONS

34. O'BRIAN, Patrick (pseud. RUSS, Richard Patrick). **[The Complete Aubrey-Maturin Novels].** *London, Collins [and Harper Collins], 1970-1999.*

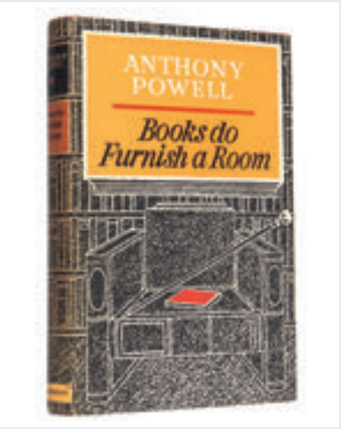
£5,750 [ref: 120450]

The complete published novels of this acclaimed series following the fortunes of naval officer Jack Aubrey and his companion Stephen Maturin, physician and spy, across the Napoleonic Wars.

O'Brian (1914-2000) was born Richard Patrick Russ and spent his early life in the South of England before moving to London where he worked during the war as an ambulance driver, and may have had involvement in allied intelligence. Certainly many aspects of his life blend with those of Stephen Maturin, and later on in his life O'Brian resided in Catalonia where the fictional physician-come-spy was also said to have had roots.

The wealth of detail in both plot, much of which was drawn from real-world episodes recorded in the *Naval Chronicle*, and language, via exposure to complex nautical jargon and period medical terminology, blows the series' competitors in historical fiction out of the water.

First editions, first impressions; 20 works; 8vo (22 x 14.5 cm); occasional light spotting; Far Side of the World in the price-clipped dust-jacket with publisher's re-pricing sticker, otherwise all unclipped in the original illustrated dust-jackets with designs by Dell'Orco, Eileen Walton, Arthur Barbosa, and latterly by Geoff Hunt, as well as photographic reproductions from paintings held by the National Maritime Collection, a bright set, very good or better.



A STUNNING AND DISTURBING ACCOMPLISHMENT

35. O'CONNOR, Flannery. **A Good Man is Hard to Find.** *New York, Harcourt, Brace and Company, 1955.*

£6,500 [ref: 119892]

A superb, incomparable copy of the author's masterpiece. Her second book and first of short stories, it is a breathtaking collection of horror tales that probe the darkest heart of the South through the use of traditional 'Southern Gothic' writing mixed with a nightmare vision seemingly derivative of German expressionism.

First edition, first impression; 8vo; internally fine; publisher's black cloth, titles to spine in yellow and pink, lower edge of boards very slightly rubbed, but still a fine copy in the unclipped first issue dust-jacket with almost none of the usual fading to the spine, and the slightest of rubbing; housed in custom marbled drop-back box.

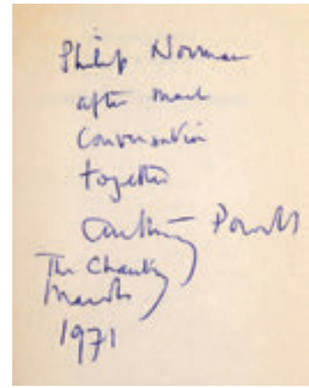
AUTHOR'S PRESENTATION COPY

36. POWELL, Anthony. **Books do Furnish a Room.** *London, William Heinemann Ltd, 1971.*

£650 [ref: 116376]

Inscribed by the author in blue ink to the front free endpaper: 'Philip Norman / after much / conversation / together / Anthony Powell / The Chantry / March / 1971'. The recipient was the author Philip Norman, best known for his biographies of the Beatles, the Rolling Stones, Buddy Holly and Elton John.

The tenth volume in Powell's twelve volume masterpiece *A Dance to the Music of Time*. Powell turns from the turbulence of war to the quieter, often comic business of cultural reconstruction: literary journals, academic quarrels, and the gentle absurdities of publishing life.



First edition, first impression, inscribed by the author; 8vo; crease to rear endpaper, else unmarked internally; publisher's red cloth boards, gilt lettering to spine on a black ground, with the original unclipped dust-jacket by Broom-Lynne, spine slightly tanned, short closed tear to top edge of rear panel; near-fine.

FINELY BOUND BY RAMAGE

37. SHAKESPEARE, William. **Songs and Sonnets by William Shakespeare. Edited by F.T. Palgrave.** *London, Macmillan and Co., Limited, 1902.*

£750 [ref: 118343]

A handsome edition of Shakespeare's lyrical poems, compiled by the editor of the Golden Treasury series Francis Palgrave and handsomely bound in crushed navy morocco by Ramage.

8vo; engraved vignette to title; contemporary crushed navy morocco gilt by Ramage, gilt with floral roundel centre and cornerpieces within single gilt filet border, gilt spine in 6 compartments, all edges gilt, a little rubbed, very good; [8], 253, [1]pp.

VELLUCENT BINDING BY CHIVERS

38. SPENSER, Edmund; FAIRFAX-MUCKELY, Louis (illustrator). **The Faerie Queene Disposed into Twelve Books Fashioning Morall Vertues. With and Introductioin by John W. Hales....** *London, J.M. Dent, 1897.*

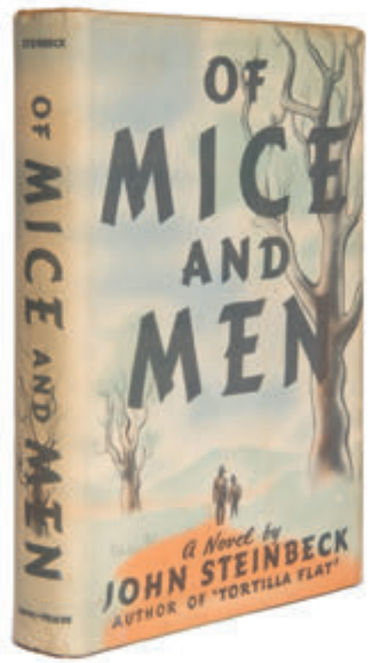
£9,500 [ref: 119175]

One of 100 copies on handmade paper of this English epic poem, first published in 1590, signed by the illustrator.

Following a lecture by Cyril Davenport of the British Museum on the 18th century painted vellum bindings of Edwards of Halifax, Cedric Chivers created his own 'Vellucent' bindings using established artists such as Jessie M. King, Alice Shepherd, and H. Granville Fell. In its prime, the company experimented and specialised in highly skilled and beautiful bindings; this example being one of them.

Chivers was born in Bath to a bookbinding family. After working for his father and various other binders, he opened his own business in 1878, in the premises formerly occupied by Robert Rivière in Union Street, Bath. He subsequently moved to a double fronted shop at 39 Gay Street and then, as the business expanded, to a large house at Portway in Combe Park where the company operated until 1990.

Limited edition of 100 copies printed on handmade paper, each one signed by the illustrator underneath the printed colophon at the rear; ' This book is bound and decorated and colour by Cedric Chivers, designed by', followed by ink manuscript asterisk since not a large enough space for signature, hence below; 3 vols, 4to (265 x 210 mm); half–titles, titles printed in red and black with woodcut borders, 26 woodcut illustrations (several double–page), decorative headpieces, initials, and tailpieces by Fairfax–Muckley, a few text leaves still uncut, age-toning to text blocks, more evident to edges, some tissue-guards a bit foxed with resultant offsetting, generally the odd random mark or spotting but mostly to the blank margins except for a stain to lower edge of illustrated leaves facing pp 576 & 682 in vol. III, otherwise very good; original full vellucant vellum by Cedric Chivers of Bath (printed colophon to each vol.), the upper cover with a hand-painted scene of an Arthurian Knight and a lady (possibly the Red Cross Knight and his lady Una), both on horse-back, galloping, within a heart-shaper frond, gilt title-panel, all within and armourial boarder, the spines painted with an Authurian lady holding a lamp aloft. the rear boards painted with a large roundel of a stylised dragon, each vol. in a variant colourway, top edge gilt, others trimmed, as published, age-toned with minor soiling, mostly to rear boards, otherwise very good-plus, a stunning set.



PRESENTATION COPY

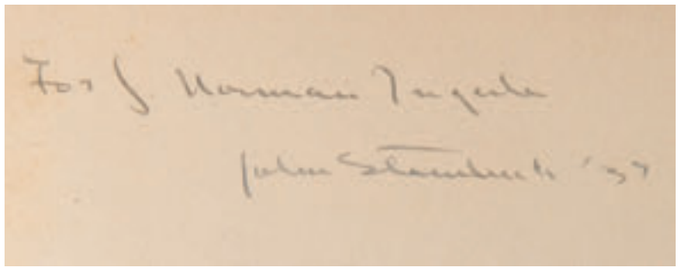
39. STEINBECK, John. **Of Mice and Men.** *New York, Covici-Friede, 1937.*

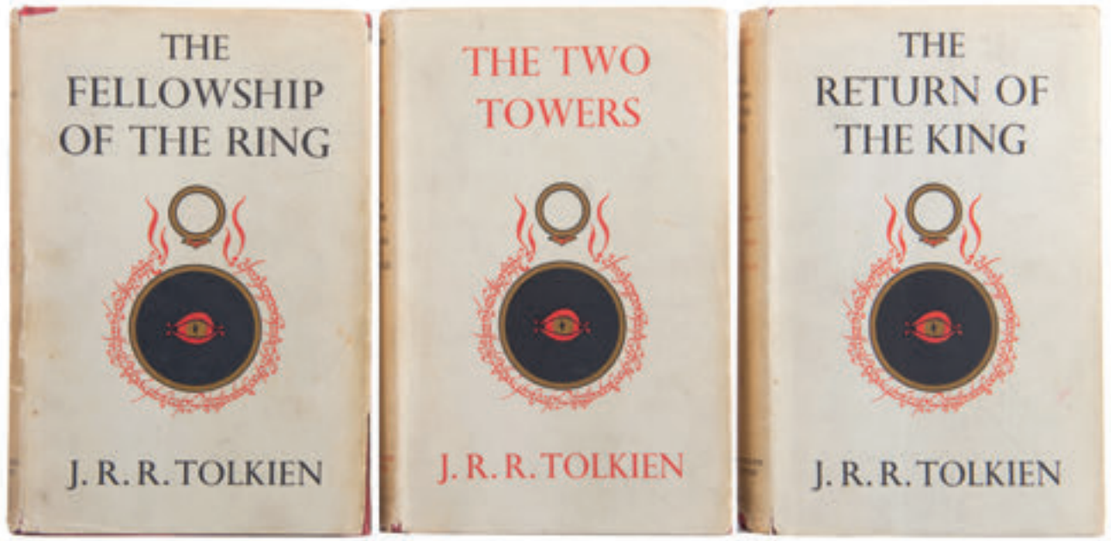
£12,500 [ref: 116778]

Inscribed by the author in the year of publication on the front free endpaper: 'For J. Norman Ingals / John Steinbeck '37'.

The first issue of Steinbeck's classic novella about the struggles of two displaced migrant ranch workers, George and Lennie, in California during the Great Depression. One of 2500 copies. Scarce inscribed.

First edition, first printing, first issue (with 'pendula' on p.9, line 21, and a bullet between the two 8s of the page number on p.88), inscribed by the author; 8vo; unmarked internally; publisher's beige cloth, front cover and spine stamped in black and orange, light spotting to cloth at spine and extremities, with the price-clipped pictorial dust-jacket, light toning to spine (as often), mild rubbing and creasing to extremities; a near-fine copy housed in custom quarter leather and marble boards solander box. Goldstone & Payne A8a.





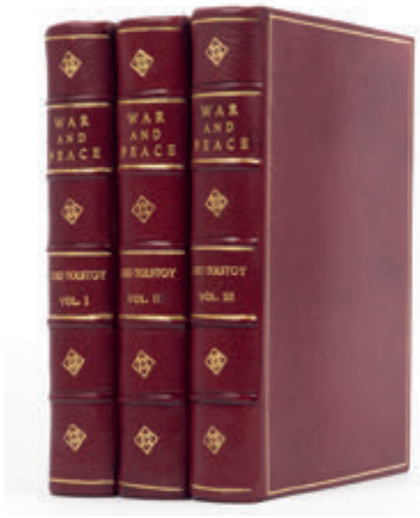
A TOTALLY UNRESTORED SET

40. TOLKIEN, J.R.R. **The Lord of the Rings. The Fellowship of the Ring; The Two Towers; The Return of the King.** *London, Allen & Unwin, 1954-55.*

£57,500 *[ref: 118817]*

At first, Tolkien intended *The Lord of the Rings* to be a children's tale in the style of *The Hobbit* but it quickly grew darker and more serious in the writing. Though a direct sequel to *The Hobbit*, it addressed an older audience, drawing on the immense back-story of *Beleriand* that Tolkien had constructed in previous years and which eventually saw posthumous publication in *The Silmarillion* and other volumes. Tolkien's influence weighs heavily on the fantasy genre that grew following the success of *The Lord of the Rings*.

First editions, first impressions; 3 vols, 8vo; The Fellowship of the Ring: signature mark '4' at bottom of p.49, two maps, one of which folding and tipped-in at rear; The Two Towers: signature mark '4' at bottom of p.49, folding map tipped-in at rear; The Return of the King: signature mark '4' present on p.49 and text 'sagging' in the middle, folding map tipped-in at rear; very few minor marginal blemishes, light offsetting to endpapers; publisher's red cloth, gilt lettering to spines, red topstains bright, slight lean to spines and minor rubbing to corners, bleed from lower board of Two Towers to foot of jacket's rear flap and lower margin of final 2 leaves; original unclipped pictorial dust jackets printed in red, black, and gold, some toning and rubbing to spines, light wear at corners and small chips at foot of spines, Fellowship with 85mm split to fold of front flap, a very good unrestored set. Hammond & Anderson A5 i, ii, iii.



FIRST GARNETT EDITION

41. TOLSTOY, Leo. **War and Peace. A novel... A new and complete translation from the Russian, by Constance Garnett.** *London, William Heinemann, 1904.*

£2,500 *[ref: 116921]*

A handsome set in full red morocco of the first Constance Garnett English-language edition of Tolstoy's literary epic, *War and Peace*.

Garnett (1861-1946) was an important translator of Russian literature of the late nineteenth century, with her editions of works by Anton Chekov and Fyodor Dostoevsky marking their first serious appearance in English. She made her first trip to Russia in 1893, becoming an acquaintance of Tolstoy's the following year when she visited the author at his country estate at Yasnaya Polyana, where he praised her translation of *The Kingdom of God is Within You* and encouraged her future work.

'In the remote countryside she witnessed the poverty and sickness of the peasantry, tempered by their intelligence and dignity. Her seven-week tour gave her valuable first-hand experience of Russian life and ways of thinking, and improved her facility with the language' (ODNB).

First Garnett edition; 3 vols; 8vo (22 x 15 cm); text in English, half-titles and titles to each vol., small tear with loss not affecting text to upper corner of vol. I pp117-118 and pp475-476, small closed tear repaired in archival tape to upper corner pp459-460 not affecting text, occasional light spotting; full red morocco, covers ruled in gilt, gilt spines in 6 compartments, all edges gilt, a handsome set; [4], 516; [4], 518; [4], 502pp.

ONE OF 204 SETS

42. TURGENEV, Ivan [Sergeevich]. **The Novels and Stories of Ivan Turgenieff. Translated from the Russian by Isabel F. Hapgood.** *Charles Scribner's Sons, New York, 1903-4.*

£4,850 *[ref: 117485]*

Turgenev, a contemporary of Tolstoy and Dostoyevsky, was awarded an honorary doctorate by the University of Oxford in 1879 for proliferating Russian literature abroad becoming the first novelist of any nation to receive this honour. This edition published shortly after his death contains an introduction by Henry James and each volume contains a frontispiece by a different artist.

Limited edition, no. 95 of 204 copies on Ruisdael hand-made paper; 16 vols, 4to (23 x 16 cm); title pages in red & black, photogravure frontispieces and plates on Japanese vellum; bound by Stikeman & Co. (signed on front free endpaper); half brown crushed morocco over cloth boards, spines with raised bands, tooled & lettered in gilt, top edge gilt, marbled endpapers; a handsome set beautifully bound. Not in Ettlinger-Gladstone.

INSCRIBED BY THE AUTHOR TO HIS FORMER STUDENT

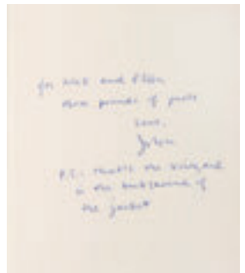
43. UPDIKE, John. Pigeon Feathers; The Music School; Hugging the Shore; Facing Nature; Memories of the Ford Administration. *New York, Alfred A. Knopf, 1962; 1966; 1983; 1985; 1992.*

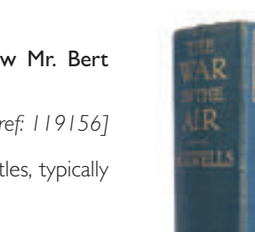
£2,500 *[ref: 119628]*

A superb set of 5 works by John Updike, each inscribed by the author to his former student, Nicholas Delbanco. John Updike taught only one semester at Harvard and it was during that short time that he met Delbanco and became his mentor and friend. Later, in his 2011 book *Lastingness: the Art of Old Age*, Delbanco would consider his former professor alongside Verdi, Monet, Yeats, and others.

The set comprises: *Pigeon Feathers*. First edition, third printing. Inscribed to Delbanco and his wife: 'For Nick & Ellen, in their enchanted and exquisite Greenwich home. Love, John.'; *The Music School*. First edition, second issue; p.46 corrected and tipped in. Inscribed to Delbanco: 'If you want my opinion, this unjustly neglected book is my loveliest collection. John Updike.'; *Hugging the Shore*. First edition, first printing. Inscribed to Delbanco and his wife: 'for Nick and Ellen three pounds of prose Love, John P.S.: That's the vineyard in the background of the jacket'; *Facing Nature*. First edition, first printing. Inscribed to Delbanco and his wife: ' For Nick and Ellen with esteem and affection from way back John'; *Memories of the Ford Administration*. First trade edition, first printing; compliment slip from the author loosely inserted. Inscribed to Delbanco and his wife: 'For Nick + Ellen and all the midwest that they survey Love, John'.

First editions, mixed impressions, INSCRIBED BY THE AUTHOR; *5 vols, 8vo; unmarked internally; publisher's quarter cloth over paper-covered boards (vols I & II) and full cloth (vols III-V), unclipped dust-jackets, a couple of vols slightly toned at extremities, cloth faded at spines of vols I & III, else near-fine; housed in custom cloth chemises and matching slipcases.*



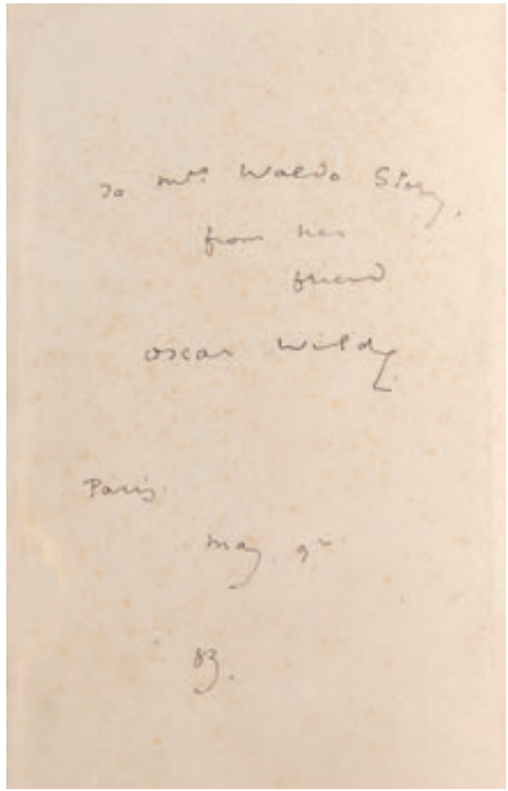


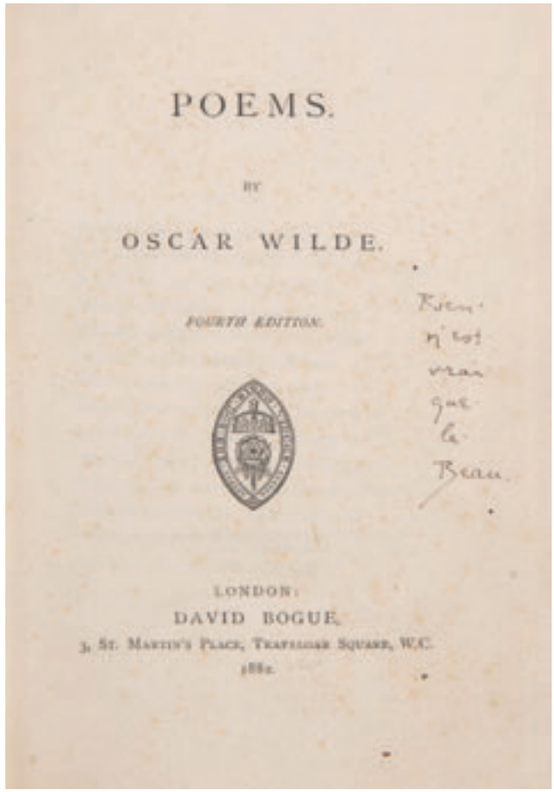
44. WELLS, H.G. The War in the Air and particularly how Mr. Bert Smallways fared while it lasted. *London, George Bell and Sons, 1908.*

£450 *[ref: 119156]*

A very good first edition of one of H.G. Wells' most well-known titles, typically prophetic in its anticipation of aerial warfare.

First edition, first state binding; 8vo; frontispiece and 16 plates illustrated by A.C. Michael, some foxing throughout, browning to free endpapers as often, ownership signature to front free endpaper, bookplate to front pastedown; publisher's blue cloth, lettered in gilt with gilt publisher's device, cloth at spine slightly faded, minor bumping and rubbing to extremities, small mark to upper cover, but overall a very good copy; [viii], 389, [1p. colophon], [2pp. advertisements]. Hammond B11; Wells 35.


To Mrs Waldo Story.
from her
friend
oscar wilde
Paris
May 9th
83.


POEMS.
BY
OSCAR WILDE.
FOURTH EDITION.
Rien n'est vrai que le Beau.
LONDON:
DAVID BOGUE,
3, St. Martin's Place, Trafalgar Square, W.C.
1882.

INSCRIBED PRESENTATION COPY

45. WILDE, Oscar. Poems. *London, David Bogue, 1882.*

£35,000 *[ref: 118405]*

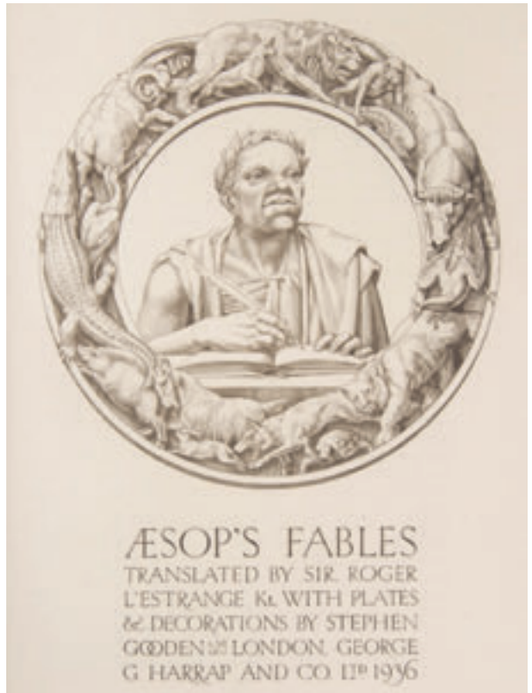
Fourth edition of Wilde's first poetry collection, a presentation copy inscribed from the author to Ada Maud Story (née Broadwood), wife of his friend, the sculptor Thomas Waldo Story: 'To Mrs. Waldo Story, from her friend Oscar Wilde. Paris, May 9th '83'. Additionally inscribed 'Rien n'est vrai que le Beau' on the title, and with her husband's bookplate.

Thomas Waldo Story (1854-1915) was born in Rome, the son of American Neoclassical sculptor William Wetmore Story. He was educated at Eton and Oxford before returning to Italy and joining his father's practice. The Storys cultivated an impressive clientele, including the Marlboroughs and Astors, for whom they developed large-scale decorative schemes, and Thomas Waldo is best known for the monumental two-colour marble sculpture *Fountain of Love* at Cliveden. In addition to Neoclassicism, he was inspired by the Aesthetic movement espoused by friends such as Wilde, who wrote to him in 1883 that Whistler 'spoke of your art with more enthusiasm than I ever heard him speak of any modern work' (Whistler Catalogue Raisonné, University of Glasgow).

The present copy was inscribed in Paris in May 1883, following the Story's April marriage, and a year prior to Wilde's own marriage. Upon becoming engaged, Wilde wrote to Thomas Waldo, 'Well, we are to be married in April, as you were, and then go to Paris, and perhaps to Rome—what do you think? Will Rome be nice in May? I mean, will you and Mrs Waldo be there, and the Pope, and the Peruginos?… Her name is Constance and she is quite young, very grave, and mystical... quite perfect except that she does not think Jimmy the only painter that ever really existed: she would like to bring Titian or somebody in by the back door: however, she knows I am the greatest poet, so in literature she is all right: and I have explained to her that you are the greatest sculptor: art instruction cannot go further'.

Fourth edition, INSCRIBED PRESENTATION COPY; *single leaf of publisher's ads at rear, bookplate of Waldo Story, free endpapers tanned, light spotting to the title and blanks and occasionally to the contents; publisher's parchment boards blocked in gilt, binding rubbed with some wear at the tips and a few spots and marks, including a 1cm mark on the upper board, spine rolled, very good condition; 234pp.*

Children's & Illustrated Books



46. AESOP; GOODEN, Stephen (illustrator). **Aesop's Fables. Translated by Sir Roger L'Estrange.** *London, G. Harrap and Co. Ltd., 1936.*

£875 *[ref: 117045]*

A lovely copy of an important illustrated edition of Aesop's Fables, the text taken from the 1724 edition of L'Estrange's translation. The splendid plates and vignettes admirably reinforce Stephen Gooden's place as one of the leading British line-engravers of the twentieth century.

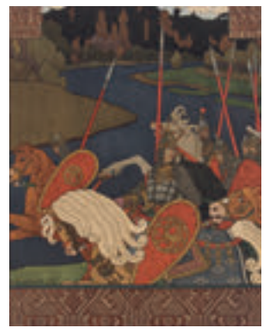
Limited edition, Number 29 of 525 copies signed by the illustrator; large 8vo; copper-engraved title and 11 engravings, including tail-piece, 198 large, historiated engraved initials, all by Gooden, a little offsetting from plates; publisher's vellum by Leighton-Straker in publisher's slip-case, stamped in gold with double fillets, a fox in the centre of the upper cover and grapes and vine-leaves in the angles of both covers, top edge gilt, others untrimmed, marbled endpapers, slightest hint of soiling to upper board, a near-fine copy.

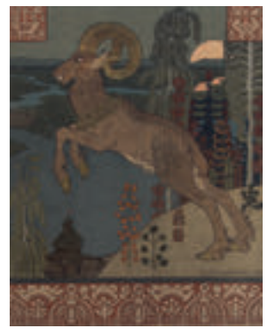
47. BILIBIN, Ivan. **Byliny: Vol'ga [Legends: Volga].** *St Petersburg, Golike i Vilborg, 1904.*

£450 *[ref: 116983]*

One of the scarcer Bilibin titles. The artist devoted six months to illustrating this ancient bylina (folk epic) about the mythic hero Volga with the result exceeding all expectations. These colour illustrations, mostly full page, reflect his vast knowledge of ancient Russian and Ukrainian folk art for costumes, architecture & interiors. Tales illustrated by Bilibin are among the most famous children's books both in and out of Russia.

First edition; large 4to (37.2 x 31 cm); illustrated with 5 magnificent full-page colour lithograph plates celebrating the great river Volga; some very small loss of colour on 2 illustrations; original stiff decorative wrappers, slightly worn, corners bumped, small marginal tears repaired.





A COMPLETE SET IN EXCEPTIONAL CONDITION

48. BLYTON, Enid. [The Adventure Series]. [Comprising:] The Island of Adventure; The Castle of Adventure; The Valley of Adventure; The Sea of Adventure; The Mountain of Adventure; The Ship of Adventure; The Circus of Adventure; The River of Adventure. *London, Macmillan and Co., Ltd., 1944; 1946; 1948; 1949; 1950; 1952; 1955.*

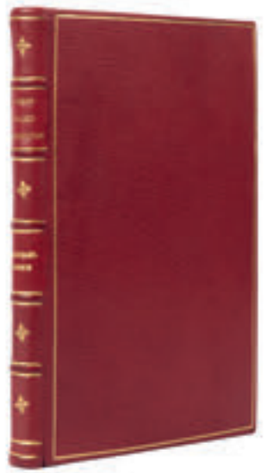
£3,600 [ref: 117793]

An exceptionally rare and complete set of the Adventure books; all the illustrated dust-jackets with prices intact, except for the third one, none of the books with ownership names, inscriptions or juvenile scribblings.

Generations of children have grown up with Blyton's Adventure stories of Jack, Philip, Dinah and Lucy-Ann, together with Jack's intelligent and talkative parrot Kiki. They have the most extraordinary adventures not only in England, Scotland and Wales but also abroad - Austria, Greece, the Middle East and even Tauri-Hessia!

'Whether dealing with forgers, gun-runners, Nazis, traitors, mad scientists or thieves, they frequently find themselves in desperate situations. Their adventures are a step up from those of the Famous Five in that they involve aeroplanes, motor-boats, a cruise-ship, seaplanes and helicopters' (The Enid Blyton Society).

First editions, first impressions; 8 vols (complete); 8vo (205 x 140 mm); illustrated by Stuart Tresilian, a few minor, peripheral spots to 3 or 4 leaves and endpapers of first title, small marginal mark to p. 11 of third, the odd minor, peripheral spot to about 8 margins of the sixth, otherwise very bright and near-fine internally; publisher's cloth in varying shades of yellow and light ochre, with stunning illustrations (different from the jacket) in dark brown and blue, all exceptionally bright, offsetting to free endpapers from flap folds in sixth title, a few spots to upper free endpaper of fourth and rear free endpaper of fifth and offsetting to rear free endpaper of last title, pictorial dust-jackets, also illustrated by Treselian, minor rubbing to extremities, small loss to bottom corner of rear panel at flap-fold of second title, small, discrete, repair to to top of rear flap-fold of third, small closed tear to head of spine and small losses to top and bottom edges of rear panel of fifth, two closed tears to rear panel of sixth, short closed split to rear spine-fold of seventh, otherwise in exceptionally good condition and the few repairs mentioned all professionally executed.



PADDINGTON'S DEBUT

49. BOND, Michael. A Bear Called Paddington. With drawings by Peggy Fortnum. *London, Collins, 1958.*

£1,900 [ref: 120167]

The debut of a certain bear from Peru with a penchant for marmalade sandwiches, a very good copy.

'I bought a small toy bear on Christmas Eve 1956. I saw it left on a shelf in a London store and felt sorry for it. I took it home as a present for my wife Brenda and named it Paddington as we were living near Paddington Station at the time. I wrote some stories about the bear, more for fun than with the idea of having them published. After ten days, I found that I had a book on my hands. It wasn't written specifically for children, but I think I put into it the kind things I liked reading about when I was young' (The Author).

First edition; 8vo; a faint mark to upper margin of title-page and one fait spot and mark to fore-margins of pp 15 & 31, otherwise very clean and bright; modern full crimson morocco gilt, a very attractive copy.

50. CARROLL, Lewis [pseud. DODGSON, Charles Lutwidge]. Sylvie and Bruno [with] Sylvie and Bruno Concluded. *London, Macmillan & Co., 1889; 1893.*

£950 [ref: 117545]

These were the last books published during Carroll's lifetime and his last story for children. It evolved from his short story, *Bruno's Revenge*, published in 1867, in *Aunt Judy's Magazine*. It includes elements of fairy tales (Sylvie and Bruno are fairy children bent on doing good works and saving a throne), discussing concepts such as religion, society, philosophy, morality and espousing social reform. (Encyclopaedia Britannica)

First editions; 2 vols, 8vo (190 x 140 mm); each title with 46 illustrations by Harry Furniss, the odd, minor, marginal spot but otherwise near fine internally; original publisher's red cloth, triple gilt-panelled, gilt vignettes, dark blue endpapers and all edges gilt, spotting to secondary endpapers & half-title, minor bumping to spine-ends, otherwise also near-fine.

SUPERBLY BOUND BY SANGORSKI & SUTCLIFFE

51. DAHL, Roald; SCHINDELMAN, Joseph (illustrator). Charlie and the Chocolate Factory. *New York, Alfred A Knopf, 1964.*

£3,750 [ref: 113855]

A stunningly bound first edition of Roald Dahl's masterpiece of modern children's literature, preceding the UK edition by three years. *Charlie and the Chocolate Factory* introduced the world to one of Dahl's most enduring characters, Willy Wonka, and his wacky & wonderful confectionary creations, as well as the Oompa-Loompas of course.

First edition, first printing, first issue (with 6-line colophon); 8vo; illustrations by Joseph Schindelman, one page with minor mark to upper edge with mild offsetting to opposite page, not affecting text, otherwise internally fine; modern bespoke onlaid binding, by Sangorski & Sutcliffe, of polychrome morocco crafted after an original design, of a partially unwrapped bar of chocolate, with Japanese patterned endpapers, all edges silver-gilt stars, fine in every respect; preserved in a custom-made cloth slip-case.

52. DETMOLD, E.J. (ILLUSTRATOR). **The Arabian Nights. Tales from the Thousand and One Nights.** *London, Hodder & Stoughton, [1924].*

£1,950 [ref: 117501]

A superlative copy of this opulent edition of *The Arabian Nights*, beautifully illustrated by Edward Julius Detmold (1883-1957), one of the most accomplished illustrators of the golden age of the deluxe illustrated book. Included here are the tales of *Ali Baba and the Forty Thieves*; *Sinbad the Sailor* and *Aladdin and the Wonderful Lamp*, amongst others. Scare in such fine condition and with the original box.

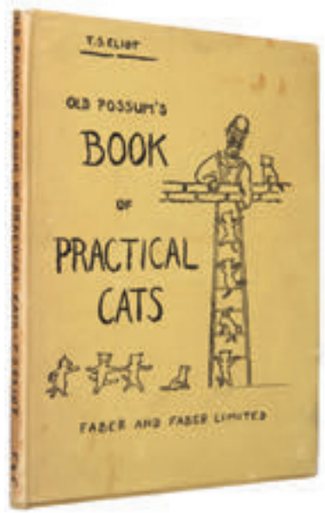
First Detmold edition; large 4to (285 x 220 mm); 12 colour plates with captioned tissue-guard, some light foxing to the preliminary pages, otherwise clean and crisp throughout; publisher's cream cloth with elaborate gilt illustrations, decorations and titles to the upper board and spine, contained the original publisher's box with a colour pictorial inlay to the lid, the binding square, firm and exceptionally bright with just a minor bump to the foot of the spine at the upper joint, the box has been neatly restored and the edges strengthened with cloth; it is sturdy and presents well.

53. DULAC, EDMUND, (ILLUSTRATOR); QUILLER-COUCH, ARTHUR, (EDITOR). **The Sleeping Beauty and other Fairy Tales from the old French retold.** *London, Hodder and Stoughton, [1910].*

£780 [ref: 117380]

A sumptuous, limited edition, exquisitely illustrated; the additional stories are: *Blue Beard*; *Cinderella*; *Beauty and the Beast*.

Limited edition, NUMBER 286 OF 1000 COPIES SIGNED BY THE ARTIST; 4to, (320 x 260 mm); mounted coloured frontispiece and 29 tissue-guarded plates by Edmund Dulac, some minor browning to extreme edges of a couple of leaves, the occasional minor mark to few margins but in the main, very good indeed; later half blue morocco over cloth, maroon lettering piece and gilt double rules to spine, original top edge gilt, others untrimmed, as published, a tad rubbed and slight fading to spine, else near-fine; [xx], 128, [4].



'WHEN YOU NOTICE A CAT IN PROFOUND MEDITATION...'

54. ELIOT, T[HOMAS] S[TEARNS]. **Old Possum's Book of Practical Cats.** *London, Faber and Faber Limited, 1939.*

£975 [ref: 117560]

Eliot, who admired Edward Lear, had always been attracted by the form of nonsense verse and his catty verses about Macavity, Rum Tum Tigger and Growltiger were well-known to the Faber and Morley children (of the publishers) and were originally written for them. Apart from Eliot's own fondness for (and ownership of) cats, such as George Pushdragon, it is also interesting to note that his father liked drawing cats as a pastime.

'Ezra Pound used to call Eliot "Old Possum", which was no doubt meant as an endearment term. But it is also quite poignant as far as Eliot's reputedly evasive (or even "shifty") character is concerned. It refers to American marsupials, *Opossums* that are active at night and live in trees; '[it] shams death in order to escape predators' (Ackroyd).

The book found a much wider audience in 1981 when Lloyd Webber turned it into the hit musical *Cats*.

First edition; 4to (22.3 x 17 cm); minor spotting & offsetting to endpapers, contemporary gift inscription to front free endpaper; publisher's yellow cloth boards, spine lettered in red and upper cover with pictorial design by the author stamped in red, light toning to cloth edges, with the price-clipped yellow dust-jacket designed by Eliot and printed in black, slightly toned, soiled and worn, otherwise unrestored and internally bright. Gallup A34a.

55. GRAHAME, KENNETH. **The Wind in the Willows.** *London, Methuen and Co., 1908.*

£6,500 [ref: 115787]

'The Wind in the Willows, is a far more interesting book than its popular and often juvenile audience might suggest. First, it is the work of a writer who had known considerable success in the 1890s as a young contemporary of Oscar Wilde and also an admired contributor to the literary quarterly *The Yellow Book*. At that point, Grahame was employed by the Bank of England but, still in his 20s, was publishing stories in literary magazines, work that became collected in *Dream Days* (1895) and an even more successful publication, *The Golden Age* (1898).

The text of *The Wind in the Willows* also encrypts a family tragedy. In 1899, Grahame married and had one child, a boy named Alastair who was troubled with health problems and a difficult personality, culminating in the boy's eventual suicide, the cause of much parental anguish. When Grahame finally retired from the Bank of England (as Secretary) in 1908, he could concentrate on the stories he had been telling his son, the stories of the Thames riverbank on which Grahame himself had grown up. So *The Wind in the Willows* is a tale steeped in nostalgia, and inspired by a father's love for his only son.' (Robert McCrum)

First edition, first impression; 8vo (196 x 232 mm); tissue guarded, frontispiece illustration by Graham Robertson, fore-edge of p. 205 roughly cut but not affecting text, some spotting, mostly confined to a few preliminary terminal leaves, especially blank endpapers, as usual, otherwise mostly clean and bright; publisher's green cloth, decoration and titles to upper board and spine gilt, top edge gilt, others untrimmed, as published, some rubbing to extremities, spine slightly darkened, head & tail lightly bumped, browning to fore-edge, otherwise an unusually firm very good copy of one of the cornerstone works of Edwardian literature.

56. KIPLING, RUDYARD. **The Jungle Book [WITH] The Second Jungle Book. With Illustrations by J.L. Kipling, W.H. Drake, and P. Frenzeny.** *London, Macmillan and Co., 1894 & 1895.*

£2,750 [ref: 120171]

The Jungle Book is a 'collection of stories... published in 1894. *The Second Jungle Book*, published in 1895, contains stories linked by poems. The stories tell mostly of Mowgli, an Indian boy who is raised by wolves from infancy and who learns self-sufficiency and wisdom from the jungle animals. The book describes the social life of the wolf pack and, more fancifully, the justice and natural order of life in the jungle. Among the animals whose tales are related in the work are Akela the wolf; Baloo the brown bear; Shere Khan, the boastful Bengal tiger who is Mowgli's enemy; Kaa the python; Bagheera the panther; and Rikki-tikki-tavi the mongoose.' (Merriam-Webster's *Encyclopaedia of Literature*).

First editions, 2 vols; 8vo (195 x135 mm); [2, blank], vi, [2, contents], 212pp., frontispiece and 42 illustrations including 19 full-page; 39 text illustrations, including head-and tail-piece vignettes and historiated initials, a couple of minor marks to blank got fore-margins of pp 50-51 of second vol., else near-fine internally; both volumes in publisher's blue cloth, decoratively ruled and pictorially stamped in gilt on front covers and spines and lettered in gilt on spines, all edges gilt, rubbing and bumping to spine ends and tips, slight shelf-lean, dark linear mark to upper board of second vol., shadow of a a bookplate removal to each upper pastedown but neat, otherwise a very good set; [2, blank], vi, [2, contents], 212pp., frontispiece and 42 illustrations including 19 full-page; [2, blank], [6], 238, [2, publisher's advertisements]pp. Livingston 104 & 116.

57. LANG, ANDREW (EDITOR); FORD, H.J. (ILLUSTRATOR). **The Grey Fairy Book. With Numerous Illustratioin by H.J. Ford.** *London [&c.], Longmans, Green & Co., 1900.*

£750 [ref: 118370]

An impressive example of this the sixth in the 'Rainbow Fairy Books' series by Mr & Mrs Lang; thirty-five stories from all over the world and in this volume they are from Lithuania, Africa, Germany, France, Greece, and other countries.

The Langs' Fairy Books were instrumental in a general re-evaluation of both the societal role of fairy tales and their suitability and relevance to children.

First edition, first impression; 8vo (190 x 135); numerous plain plates and vignette illustrations, all by H.J. Ford, coated endpapers, some light spotting, mostly to preliminary leaves but predominantly clean and bright; publisher's gilt-pictorial grey cloth, gilt edges, very slight dulling to the cloth at spine, rubbing to extremities, otherwise a very good-plus copy.

58. LEWIS, C.S. **The Lion, the Witch and the Wardrobe. A story for children. Illustrations by Pauline Baynes.** *London, Geoffrey Bles, 1950.*

£4,500 [ref: 117222]

The first, the most desirable and the rarest of the seven volumes of the *Chronicles of Narnia*, Lewis' masterpiece, born in part from a dream the author had: 'At first I had very little idea how the story would go. But then suddenly Aslan came bounding into it. I think I had been having a good many dreams of lions about that time...once he was there, he pulled the whole story together, and soon he pulled the six other Narnian stories in after him'. (*On Stories: And Other Essays on Literature*, 1980).

The Narnia books are 'intoxicating to all but the most relentlessly unimaginative of readers and must be judged the most sustained achievement in fantasy for children by a 20th-century author' (Carpenter & Pritchard, *The Oxford Companion to Children's Literature* 370). 'Lewis was perturbed by the simpering, wishy-washy way goodness was portrayed in most religious teaching, making children inevitably feel that it was much more glamorous to be bad. He agrees with the aesthetic tradition that art should teach by delighting, by making the reader enchanted with an ideal' (Harold Bloom).

First edition; 8vo (200 x 145 mm); illustrated colour frontispiece, further black & white illustrations within the text and full-page; extremely fine, modern, full navy blue morocco by the Chelsea Bindery, one-line gilt-panelled with a silver block illustration of Narnia to upper cover, elaborate gilt dentelles and all edges gilt; preserved in a leather-entry slip-case, a fine copy 173 pp.

COMPLETE WITH THE ORIGINAL BOX

59. MILNE, A.A.; SHEPARD, E.H. (ILLUSTRATOR). **The House At Pooh Corner.** *London, Methuen & Co. Ltd., 1928.*

£1,700 [ref: 118918]

The fourth and last book in the Christopher Robin series. The deluxe issue with the original box is now a rarity.

First edition, deluxe issue; 8vo (183 x 115 mm); illustrations by Ernest H. Shepard; light browning to endpapers, slight corner creasing to last leaves, not affecting printing; else near-fine internally; publisher's red limp calf, pictorial gilt to upper cover and spine, all edges gilt, slight offsetting to endpapers (as usual), a little rubbed at spine ends, original presentation box with mounted label to upper and side panels (spotting to label, some wear to upper side of lid with small loss to one corner, otherwise very good.

WITH FINE PROVENANCE

60. NESBIT, E. The Railway Children. *London, Wells Gardene, Darton & Co. Ltd., 1906.*

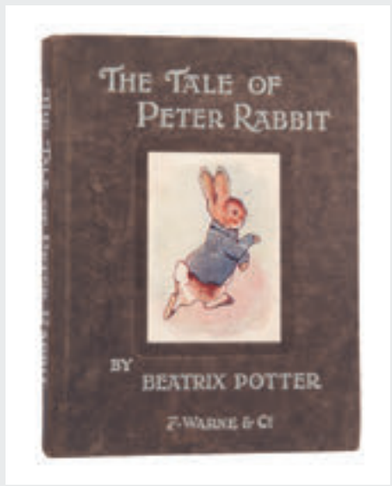
£1,750 [ref: 116411]

A very good example of this increasingly rare and ever-popular children's classic, immortalised by the 1970 film directed by Lionel Jeffries and staring Jenny Agutter, Bernard Cribbins and Dinah Sheridan.

On his return from filming *Chitty, Chitty, Bang, Bang*, and without anything else to read, Lionel Jeffries borrowed his 13 year old daughter's copy of *The Railway Children* and said of the experience; 'I found the climate of the... story just right for me, a way in which to start entertaining people and help not destroy our industry. There are hardly any films being made for children and for middle-aged and older age groups. I thought this could be one'.

He bought a six-month option on the film rights for £300 and wrote the screenplay. 'I've kept to the story, it would be an imposition not to – after all, E. Nesbit's survived 50 years'.

First edition; 8vo (210 x 155); half-title, pictorial title and 20 black & white plates including frontispiece by C. E. Brock, 10pp publisher's adverts at rear, slight age-toning, as usual, some marginal spotting, and minor finger-soiling, more evident to pp 274 -275, short, closed fore-margin tear to title-page, not affecting text, otherwise very good; publisher's gilt-blocked maroon cloth, top edge gilt, remainder untrimmed, rubbing to extremities and darkening to spine, a little bubbling to top and lower edge of upper board, some dulling to gilt, otherwise a very good-plus copy.



THE RARER FOURTH PRINTING

61. POTTER, Beatrix. The Tale of Peter Rabbit. *London, Frederick Warne & Co., [1905].*

£650 [ref: 119346]

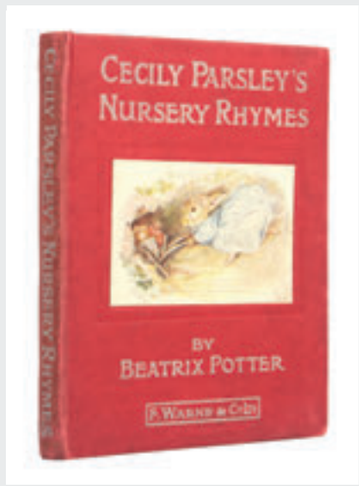
Beloved by generations of children but banned in 1985 by the Inner London Education Authority for the portrayal of exclusively 'middle-class rabbits'.

Early printing; 16mo (145 x 110 mm); colour frontispiece, plain title vignette, 23 colour illustrations, contemporary ink manuscript to upper free endpaper; ' Xmas 1905/Nancy Lloyd-Grant;, with later ink name below: 'Tammy Grant', the very occasional, minor mark or spot but in the main, very clean and bright; publisher's brown paper covered boards with fielded illustrative paste-down of Peter Rabbit, illustrated endpapers, a tad rubbed on corners and spine ends, as well as slight were to illustrated paste-down, otherwise very good, an impressive example of the jewel in the author's crown.

62. POTTER, Beatrix. The Story of Miss Moppet. *New York & London, Frederick Warne & Co., [1906].*

£850 [ref: 117718]

A very good example of *The Story of Miss Moppet*, the second of two panoramic format titles by Beatrix Potter, aimed at younger children and issued for Christmas. Beatrix Potter had planned three books in this format, the first being *The Story of a Fierce Bad Rabbit* (1906) with *The Sly Old Cat* to follow last, but after *The Story of Miss Moppet* it was decided to drop this form, 'the shops sensibly refused to stock them



because they got unrolled and so bad to fold up again' (Linder, p. 183). *The Story of a Fierce Bad Rabbit* and *The Story of Miss Moppet* were subsequently reissued in the more standard format for Potter's books in 1916, but *The Sly Old Cat* was not published until 1971, almost thirty years after her death.

First edition, first printing (with 'London & New York' stamped to lower cover); 16mo panoramic format (95 x 115 mm. folded); title and copyright page printed in white on mottled pale grey/green paper with plain vignette, 14 colour illustrations by the author with facing text all mounted onto concertina-style linen sheet as issued, some very faint spotting to first page of text and the odd minor, small mark, all to blank margins, otherwise very good and bright; publisher's sage green cloth blocked in dark green with inset colour illustration, a little soiled and worn but again, very good and sound. Quinby 11; Linder pp.183 & 426; Taylor, Whalley, Hobbs, Battrick pp.129-130

'AN EXASPERATING MODEL'

63. POTTER, Beatrix. The Tale of Tom Kitten. *London, Frederick Warne and Co., 1907.*

£475 [ref: 117728]

One of the author's most well-known titles, a study in manners and children's intuitive abhorrence of such things perhaps. Potter began work on *Tom Kitten* in the summer of 1906, using the gardens and Hill Top as the backdrop. She wrote to her publisher Harold Warne: 'I have not quite finished the Kitten, it is an exasperating model; and I always find it difficult to settle to work in the country. I hope I have not been inconveniently long about it.' Despite this exasperation, the character remains one of her most enduring, and saw spin-off painting and music books, as well as a wide range of other merchandising.

First edition, first, second or third printing; 16mo (142 x 110 mm); 27 colour plates, plain title vignette and colour pictorial endpapers all by Beatrix Potter, contemporary ink ownership to front free endpaper and a very faint repeat of it to upper edge of half-title, professional repair to blank verso of frontispiece at gutter, small closed tear to bottom margin of rear free endpaper, otherwise very good-plus; publisher's grey boards blocked in white with inset colour illustration to upper cover, a hint of rubbing to extremities, otherwise near-fine. Linder p.427; Quinby 13

FIRST EDITION, FIRST PRINTING

64. POTTER, Beatrix. Cecily Parsley's Nursery Rhymes. *London, Frederick Warne, [1922].*

£550 [ref: 117730]

This is the sister volume to *Appley Dapply* (1917), both in terms of the nursery rhyme content and the format but drawing more from the earlier memories and associations of the author than its sibling. This collection does include *Goosey, Goosey Gander* and *This Pig Went to Market*.

First edition, first printing (with the correct front and rear endpapers according to Linder); 16mo (160 x 110 mm); colour frontispiece, plain title vignette, 14 colour plates, colour pictorial endpapers, the odd very minor spot or mark but otherwise near-fine; publisher's green boards with inset colour illustration, light dust-soiling, spine a little faded, corners mildly rubbed, minor, light spotting to fore-edge of text block, otherwise a very good with no inscriptions and restoration. Linder p.430; Quinby 26

65. PUSHKIN, Alexander. Skazka o Zolotom Petushke [The Golden Cockerel]. *Moscow, Sytin, 1915.*

£1,250 [ref: 120067]

Excellent example of this rare edition of Pushkin's fairy tale *The Golden Cockerel*, finely illustrated by an unknown artist, very much in the style of Bilibin.

Ivan Dmitrievich Sytin opened his printing house in 1876 and by 1882 had already achieved national recognition when he was awarded a medal for his printed production at the All-Russia Industrial Exhibition. An art school founded by Sytin at the turn of the century provided his publishing house with its own highly skilled artists and allowed the publisher to start specialising in illustrated editions, of which his books for children proved to be the most successful. They were illustrated in the best traditions of Ivan Bilibin's art inspired by the Russian folk culture. Stunning design combined with high quality production ensured that the name 'Sytin' became a mark of the best quality in the Russian publishing.

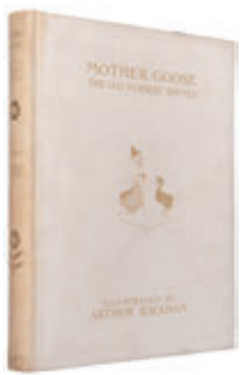
Folio (26.8 x 21 cm). 12pp., chomolithographs throughout with gilt detail; publisher's wrappers, minor wear with small loss to upper corner, otherwise a very good copy. Not in Seslavinskiy.

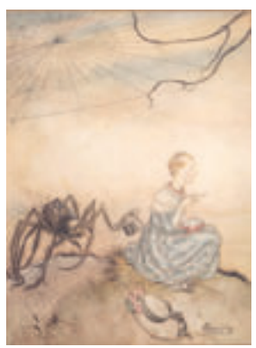
66. RACKHAM, Arthur (illustrator); PERRAULT, Charles. Mother Goose. The Old Nursery Rhymes *London, William Heinemann, 1913.*

£1,275 [ref: 115556]

A beautifully illustrated edition of *Mother Goose Old Nursery Rhymes*, including many well-known ones such as, *Hickory-Dickory-Dock*.

First edition, deluxe issue, number 569 of 1130 copies signed and numbered by the artist; 4to (295 x 140 mm), 13 tipped-in colour plates with captioned tissue-guards, illustrations in text, a few text-leaves unopened, laid-in advertisement for an exhibition of Rackham's original watercolours for the work, dated 1913, browning to half-title (with resultant showing to verso) and final page of Index at rear, small area of slight browning to p. 29, mild spotting to a few tissue-guards, more evident to that of the frontispiece with slight offsetting to title, the occasional, minor, light spot, otherwise very good; publisher's white cloth lettered and decorated in gilt, top edge gilt, others untrimmed, spine browned, covers slightly marked, light spotting to endpapers, a couple of edges roughly cut but again, otherwise very good.





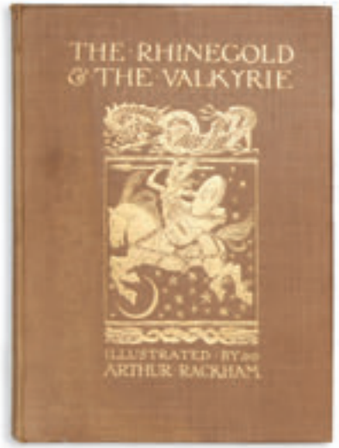
67. RACKHAM, Arthur (illustrator); WAGNER, Richard. The Rhinegold & the Valkyrie; Siegfried & the Twilight of the Gods. [Otherwise known as] The Ring of the Niblung. A Trilogy with a Prelude by Richard Wagner translated into English by Margaret Armour. *London, William Heinemann, 1910 & 1911.*

£750 [ref: 116542]

Rackham's illustrations perfectly capture the mystical, ethereal nature of Wagner's operatic creation.

The first act of *The Rhinegold* opens with rocky cavern in a wood, in which stands a naturally formed smith's forge, with big bellows. Mime sits in front of the anvil, busily hammering at a sword: 'Slavery! worry! / Labour all lost! / The strongest sword / That ever I forged, / That the hands of giants / Fitly might wield, / This insolent urchin / For whom it is fashioned / Can snap in two at one stroke, / As if the thing were a toy!'

Provenance: Marjorie Penn (bookplate to upper pastedown of vol. I).



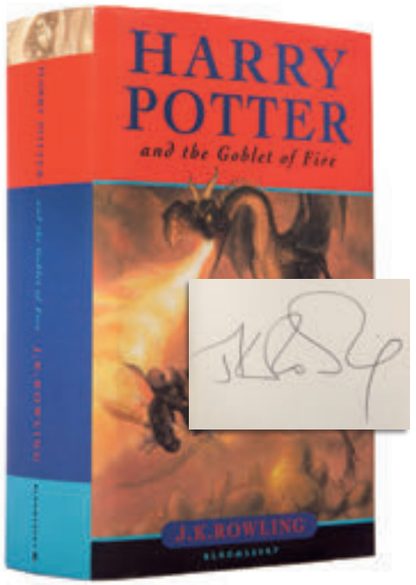
First Trade edition; 2 vols, 4to (260 x 200 mm); engraved title and 64 mounted colour plates with captioned tissue-guards by Rackham, 'New Books published by Mr. WM. Heinemann' bifold leaflet, dated 'Autumn 1911' loosely inserted; the first vol. with natural age-toning to paper, some more noticeable browning and offsetting from plates, the odd peripheral spot, more so to preliminary leaves, small nick to edge of tissue-guards at pp 32 & 36, the rear internal hinge is split but firm, second vol., near-fine internally save of torn corner to rear publisher's imprint page; publisher's original tan cloth, illustrated and titled gilt blocks to both upper covers, gilt titled spines (faded), rubbed at extremities, mottling to cloth, more evident to first vol., which has a small closed split to head of upper joint, otherwise very good.

68. RANSOME, Arthur. Swallows and Amazons. With Illustrations by Clifford Webb. *London, Jonathan Cape, 1931.*

£650 [ref: 118410]

Arthur Ransome (1884 -1967) wrote on many subjects, including reporting to the British Government on the Russian Revolution. However, he is best known for this series of children's books (of which this is the first and most famous), which follows a number of resourceful boys and girls as they sail, camp, and have adventures, both real and imaginary. In these, Ransome celebrated the outdoor activities he loved and the places in England, especially the Lake District, dearest to his heart. The sixth book in the series, Pigeon Post (1936), won the first Carnegie Medal for excellence in children's literature; however, its successor, We Didn't Mean to Go to Sea (1937), is widely considered Ransome's masterpiece. (Encyclopaedia Britannica)

First illustrated edition, 9th impression dust-jacket; 8vo (205 x 145 mm); black and white illustrations and vignettes, map endpapers in black, white, blue and green, light foxing to map and blank endpapers, the odd encroachment to extreme page edges from spotted for edge of text block, bookseller's label to upper blank secondary endpaper, otherwise very clean and bright; publisher's blue cloth boards, spine lettered in gilt, rubbed at extremities, fading to edges and spine (ends bumped), illustrated green and black dust-jacket (9th impression), somewhat browned and spotted, more so to flap-folds, spine and rear panel, partial split to rear panel at spine-fold, spine ends heavily chipped but jacket not price-clipped or restored, a good, unsophisticated copy; 349, [1] pp.



SIGNED COPY WITH GOLDEN TICKET

69. ROWLING, J.K. **Harry Potter and the Goblet of Fire.** *London, Bloomsbury, 2000.*

£3,750 [ref: 120048]

A near-fine, signed first edition of the fourth Harry Potter book by J.K. Rowling, recounting Harry's adventures during the Triwizard Tournament and featuring perhaps the most terrifying encounter with Lord Voldemort from all the series. This book was the first of the author's works to significantly increase in length, a trend carried on through the subsequent three Harry Potter titles, much to the delight of children and the horror of *some* bedtime-reading parents.

First edition, first impression, SIGNED BY THE AUTHOR ON THE DEDICATION PAGE, *loosely inserted is the Golden Ticket for the signing event at Waterstone's, Newcastle-Upon Tyne on July 10th, 2000; 8vo (207 x 126 mm, 8¼ x 5 in; the now usual slight age-toning but otherwise fine; publisher's pictorial boards, toning and slight dust-soling to closed text block edges with corresponding dust-jacket, bot price-clipped or faded, in all, a near-fine copy.*

70. THOMPSON, KAY; KNIGHT, HILARY (ILLUSTRATOR). **Eloise in Paris.** *London, Max Reinhardt, 1958.*

£2,900 [ref: 112861]

A fine copy of the second book in the wonderful Eloise series, in a superb leather binding by Sangorski & Sutcliffe. Eloise, the precocious enfant terrible of the Plaza, is unleashed upon Paris, where she terrorises maids, museums and haute cuisine with glorious self-assurance.

The author's inspiration for the eponymous heroine was none other than her God-daughter, Liza Minnelli.

First UK edition; 4to (285 x 205 mm), with drawings printed in colour by Hilary Knight, modern bespoke onlaid binding, by Sangorski & Sutcliffe, of polychrome morocco crafted after an original design, of Eloise leaning on a balcony overlooking Paris by night, with Japanese floral endpapers, lettered in silver and all edges silver-gilt stars, fine in every respect; preserved in a custom-made leather-entry slip-case.

71. WHITE, E.B.; WILLIAMS, GARTH (ILLUSTRATOR). **Charlotte's Web.** *New York, Harper & Brothers, 1952.*

£3,750 [ref: 114603]

The classic children's story of Fern and her favourite pig. A Newbery Honor book for 1953 and winner (along with White's *Stuart Little*) of the 1970 Laura Ingalls Wilder Medal.

First edition, first issue, with 'First Edition I-B' on copyright page; 8vo; illustrations by Garth Williams, internally fine; publisher's beige cloth, lettered in blue and black on spine and upper cover, illustrated blue endpapers, with original first issue pictorial dust-jacket (priced '$2.50' on upper inside flap); a fine copy.

72. WISE BROWN, MARGARET; HURD, CLEMENT (ILLUSTRATOR). **Goodnight Moon.** *New York, Harper & Brothers, 1947.*

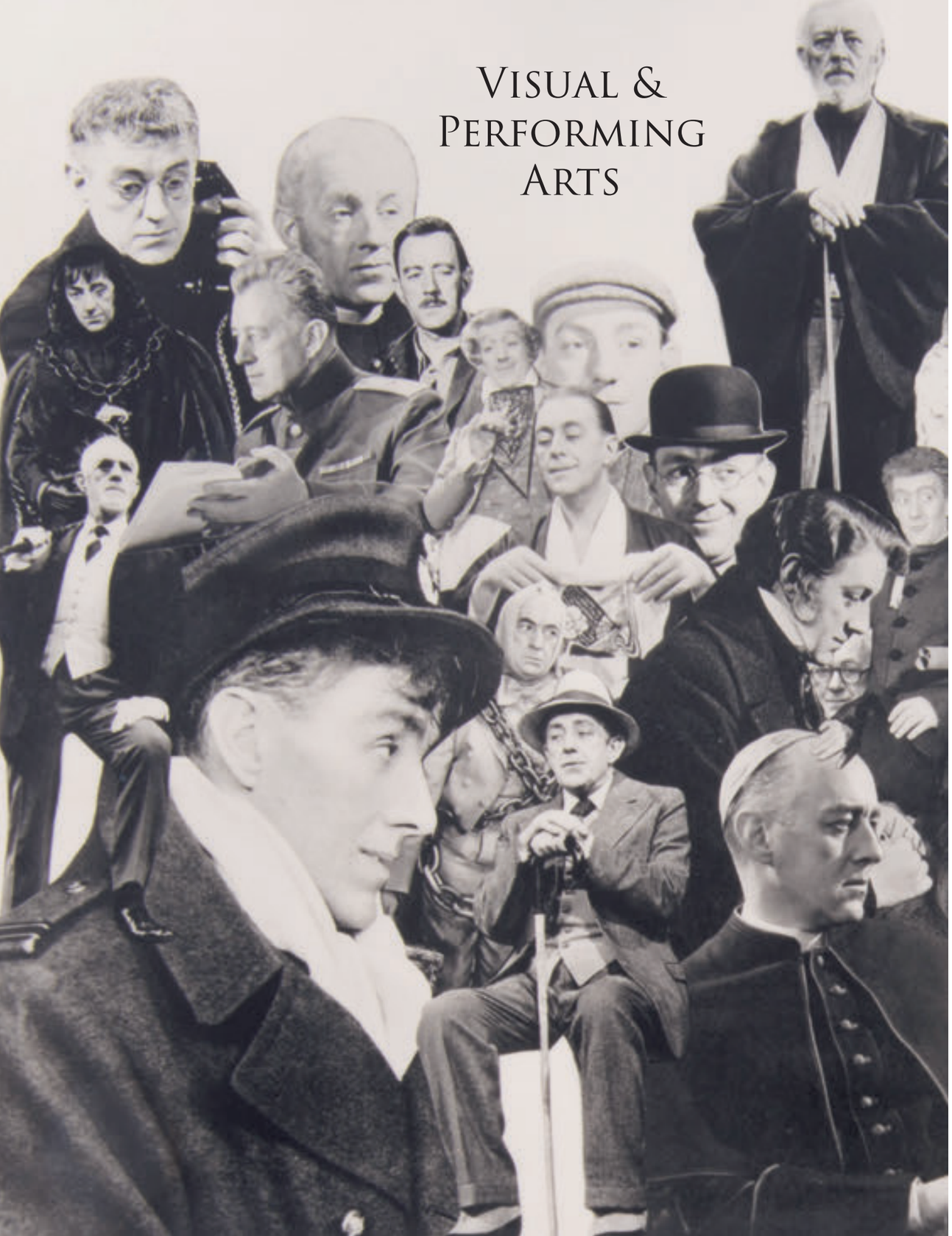
£2,000 [ref: 116996]

The identification of the first state jacket has engendered much debate. The price does not work since the projected price of $2.95 was cut to $2.50 before publication; the author's own copy for example is also price-clipped. However, the first STATE has the ad for *Little Fur Family* on the rear flap and, what is less well-known, the imprint on the rear panel should read 'HARPER & BROTHERS - NEW YORK & LONDON' (later copies lack '& LONDON').

Now, the present copy has neither of these points and is palpably a later issue. However, to this cataloguer's mind, this is still likely within the first printing since there was a need for the overstamped price, as well as the often overlooked fact that the first edition sold very slowly (hard to imagine given the book's fame). Copies in any issue jacket of the early printing of *Goodnight Moon* are rare.

Elizabeth Pyle may well be the children's book illustrator - her bookplate features a number of characters from Pinocchio, to Dumbo and Alice.

First edition, first printing; small oblong 4to; attractive bookplate of Elizabeth Pyle to verso of the front free endpaper, patch of browning to the front free endpaper, from the bookseller's price sticker; publisher's pictorial boards printed in blue green red and yellow, with the second state pictorial dust jacket, jacket price-clipped by publisher with their over stamp of $2.50 as issued, a little rubbed and frayed, with minor loss at the corners and some fading at the spine.



Visual & Performing Arts

73. BAKST, Leon. Feia Kukol. [La fée des poupées]. *Skt. Peterburg, Ilin, 1904.*

£2,950 [ref: 119499]

Bakst's masterpiece, according to fellow artist and art historian Alexandre Benois.

During the first half of his career, Bakst (1866-1924) mostly painted landscapes, scenes and portraits. However in 1899, when he co-founded, with Serge Diaghilev, the art group *Mir Isskustva* [The World of Art], he turned towards the performing arts. This was to culminate in his designs for Diaghilev's *Ballets Russes*.

The present work is a fine example of one of Bakst's early theatrical designs (1903), for the short ballet *Feya kukol* by Joseph Bayer, pre-dating his work for the *Ballets Russes*.

Complete set of twelve postcards (14.3 x 9.1 cm) printed in colours after designs by Bakst, most heightened with gilt, [4] pp. list of postcards in Russian and French, cards 1, 6, 11 and 12 lighter, the others more brown, as usual, with the original printed envelope also designed by Bakst.

SIGNED BY PAVLOVA

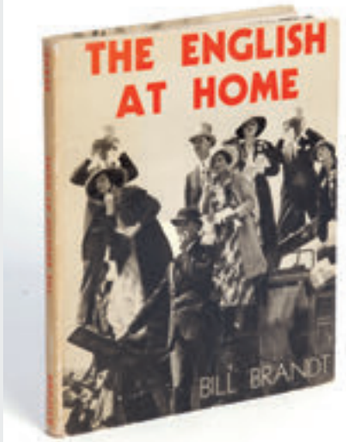
74. [BALLET] SVETLOV [IVCHENKO], Valerian. Anna Pavlova. *Paris, M. de Brunoff, 1922.*

£3,750 [ref: 119021]

A beautiful book celebrating the life of one of the most famous ballerinas of all time. Illustrations from artists including, Léon Bakst, Aimé Stevens, Valentin Serov, Joseph Urban, John Lavery, Victor Diatchkov, Konstantin Korovin, Sergey Solomko, Boris Anisfeld, Trubetskoy, Fredmann-Cluzel and Schuster-Woldon. Along with numerous photo portraits of Anna Pavlova and with Nijinsky.

Valerian Svetlov (1860-1932) was a critic and associate of Serge Diaghilev. Nijinsky wrote in his diary, 'Svetlov lived with a dancer and learned many technical expressions from her. He made them into beautiful sentences. There were other critics on dancing but they were not so sharp and witty. Svetlov was always ready with an answer'.

First edition in English, limited edition, one of 325 copies, large 4to; signed by Pavlova in black ink on the upper flylead; decorative woodcut head and tail pieces by D. Galanis, 22 plates with tissue guards, numerous in-text illustrations and photographic reproductions, plates foxed; original wrappers, title in gilt to upper cover, in a marbled hilt slipcase.



75. [BALLETS RUSSES]. **Programme Officiel des Ballets Russes: Mai - Juin 1912. Septième saison des Ballets Russes organisée par M. Serge de Diaghilew avec le concours de M. Gabriel Astruc. Théâtre du Châtelet.** *Paris, Brunoff, Comoedia Illustre, Paris, 1912.*

£1,250 *[ref: 116867]*

A luxurious programme produced by the French publisher Brunoff together with Diaghilev, presenting Nijinsky and others in their colourful costumes by Bakst, all framed within gilt or silver borders. During the seventh season Diaghilev presented four new productions: *Daphnis et Chloé, Thamar, Le Dieu Bleu,* and *L'après-midi d'un Faune*, which was inspired by Claude Debussy's languorous and shimmering score and choreographed by Nijinsky himself.

Folio (31.7 x 24.8 cm). [68] pp., illustrated with photographic reproductions and illustrations in colour the latter mostly after Bakst, gilt and silver borders; original wrappers printed in gilt, minor wear to edges, a very good copy.

76. BECKETT, Samuel. **Waiting for Godot: A Tragicomedy in Two Acts.** *London, Faber and Faber, 1956.*

£750 *[ref: 118945]*

One of the most important plays of the twentieth century. Preceded by Beckett's original French version (1952) and a New York edition in 1954, the present edition is the first to publish the play as performed in London in 1955, its English-language premiere, with the alterations to comply with censorship in British theatres.

First UK edition; 8vo; publisher's note tipped in, light offsetting and spotting to endpapers, else unmarked internally; publisher's yellow cloth, with the unclipped pictorial dust-jacket, spine panel toned, some rubbing and light edge-wear, else very good.

'A NATION DIVIDED BEHIND A FAÇADE OF CIVILITY'

77. BRANDT, Bill. **The English at Home.** *London, B.T. Batsford, 1936.*

£1,200 *[ref: 118337]*

The English at Home is Bill Brandt's first book. He took the photographs between 1931 and 1935, beginning the project after moving to London. Brandt prepared a maquette, which his brother Rolf took to several publishers, all of whom rejected the idea. Eventually, Batsford, who had facilitated *Paris After Dark* (1933), the English edition of Brassai's *Paris de Nuit* (1932), took it on. Potential interest for the foreign market led to the inclusion of both English and French captions.

The combination of spontaneous and occasionally posed photographs shows life in Britain between the wars. By juxtaposing images that contrast and highlight the two extremes of the well-defined class system, Brandt's portrayal of English types and stereotypes shows a nation divided behind a façade of civility.

Robert Frank cites *The English at Home* as an important influence, providing him with 'a clear model of how dichotomy could be used to unify a group of photographs, imparting order as well as rhythm.'

First edition; 4to (232 x 184 mm, 9¼ x 7¼ in); black-and-white photographs printed in gravure, captions in English and French; photo-illustrated endpapers, photo-illustrated laminated paper-covered boards overprinted in yellow, titles to spine and upper side in red, minor wear to extremities, head and foot of spine rubbed taking out first and last letter, wear to lower joint, light scratching to upper side, a bright copy; [ii], 8, [62]pp. The Book of 101 Books pp90-1; The Photobook: A History Vol I p138; The Open Book pp122-3.

78. GAMY-MONTAUT, Ernest & Marguerite. **Le Ski.** *Paris, Mabileau & Co., 1910.*

£1,750 *[ref: 119360]*

Ernest Montaut (1878–1909) was an innovative French poster designer whose brief career vividly captured the thrilling dawn of motorised transport—on land, sea, and in the air. He pioneered the use of close horizontal lines and forward-leaning perspective to heighten the sensation of speed, reflecting an era that saw the rapid rise of the motor car, the motorboat, and the advent of powered flight. After his death at just 31, his wife Marguerite (1883–1936) carried on their work, expanding their subjects to include aviation and signing her own pieces as 'Gamy', an anagram of her nickname, Magy. Together they perfected the pochoir printing technique, combining lithographic outlines with hand-applied watercolour and gouache through carefully cut stencils. The process, requiring multiple artists and days to complete, produced subtle colour variations and gave each print its distinctive brilliance and enduring appeal.

Hand-coloured pochoir print, paper size: 45 cm x 90 cm.

INSCRIBED TO HILARY GERRARD WITH BOB GRUEN'S PHOTOGRAPHIC BUSINESS CARD

79. GRUEN, Bob. **Roc-Pic. New Music Magazine April 1975 [special issue] Bob Gruen Photo Collection.** *Tokyo, New Music Magazine Co., Ltd., 1975.*

£500 *[ref: 111114]*

Presentation copy inscribed to Hilary Gerrard, Ringo Starr's manager for over thirty years and a director of the Beatles company Apple Corps.: 'for Hilary / with my thanks / Bob Gruen', with Gruen's gelatin silver photographic business card laid in. This special issue of New Music Magazine is dedicated to Bob Gruen's photography. His subjects include John Lennon and Yoko Ono, The Rolling Stones, David Bowie, Bob Dylan, Alice Cooper, New York Dolls, Sly Stone, Ike and Tina Turner, Stevie Wonder, and Elton John.

Provenance: Hilary Gerrard (author's inscription).

Special issue, presentation copy inscribed by Bob Gruen in blue ink on title-page, with his gelatin silver photographic business card (55 x 76 mm, 2¼ x 3 in) laid in with notes in ink on verso; 4to (297 x 207 mm, 11¾ x 8¼ in); black-and-white photographs printed in offset; wire-stitched photo-illustrated wrappers, minor wear to edges, photo-illustrated dust-jacket, light wear to extremities, lightly stained, handling crease to spine, near-fine in a very good dust-jacket; 61, [11]pp.

SIGNED BY SIR ALEC GUINNESS

80. GUINNESS, [Sir] Alec. **[A black & white photomontage portrait of many of the characters played by Sir Alec Guinness during his long career].** *[Circa 1995].*

£380 *[ref: 115101]*

Alec Guinness (1914 - 2000, British actor famous for the variety and excellence of his stage and screen characterisations. Tall and unremarkable in appearance, he played a great range of characters throughout his long career. His trademarks were subtle but telling facial expressions and exquisitely nuanced performances. A full list of the characters portrayed here is available at shapero.com.

Black & white photomontage print of Sir Alec Guinness in many of his roles from his long career, SIGNED BY HIM; image size: 215 x 300 mm; framed and anti-UV glazed: 370 x 452 mm.

81. MOZART, Wolfgang Amadeus; CRAMER, Johan Baptist; DUSSEK, Jan Ladislav, **Piano Forte Duetts - Mozart's Selection of Piano-Forte Music, Consisting of Single Sonatas, Duets, Trios, Quartetts, Airs with Variations &c. With and without Accompaniments published by Theobald Monzani, Music Seller to His Royal Highness the Prince of Wales [and works by others].** *London, Theobald Monzani, [circa 1810].*

£1,250 *[ref: 118998]*

A delightful selection of piano duets, three by Mozart, two by Dussek and one by Cramer.

Theobald Monzani was a music seller at 3 Old Bond Street, London from 1805 to 1813. The Prince of Wales referred to went on to become, firstly Prince Regent (1811), and then from 1820, King George IV.

Number 7 of an unrecorded number printed; 4to (325 x 250 mm); engraved with the heraldic badge of the Prince of Wales (three feathers enclosed within a crown), ribboned with 'No' on the left and 'Price' on the right with '7' in ink manuscript to the left and '4sh' [shillings] to the right, enclosed within decorative margins in the style or after Robert Adam; 319pp; followed by a second engraved title by the same, but numbered 'No 48' & 'Price 3/-', two further duets, 11pp; followed by; Mozart's Celebrated Overture and March, from his Opera of Zauberflote (or the Magic Flute), Arranged for Two performers on One Piano Forte or the (Harp and Piano Forte.) And Dedicated with utmost Respect To the Right Hon. Lady William Russell, by Matthew Cooke. Organist of St. George's Church Bloomsbury. Price 4s; 19pp; followed by; Cramer's [Johann Baptist] Grand Duett for Two Performers on the Piano Forte with additional keys Composed and Dedicated to the Hon. Miss Lowthers and performed by Mrs. Billington and the Author at the King's Theatre, Haymarket. Op. 33 Price 6/-; 41pp; followed by: A Sonata for Two Performers on one Piano Forte. Composed & Dedicated to the Two Sisters by J.L. Dussek, Op 48, Price 5s. 33pp; followed by another by the same; Dussek's Grand Overture For Two Performers On One Piano Forte, With Additional Keys As Performed at Mr. Salomon's and Other Concerts, by the & Madam Dussek - Dedicated to the Miss De Vismes. Pr. 5s. 31pp., some general toning and occasional minor soiling and very light spotting, closed tear to P.14 of first Dussek piece, a few peripheral creases, otherwise very good; near contemporary half calf over marbled boards, very worn but sound, corners repaired, endpapers browned and dust-soiled, upper hinge split but sound, in all, good.

82. SASSEN, Viviane. **Flamboya.** *Rome, Contrasto, 2008.*

£875 *[ref: 110793]*

''Flamboya' refers to the 'Flamboyant' tree which blossoms in December and spatters the landscape across East and South Africa with countless deep red-and-orange flowers. Yet, maybe this name constitutes the sole remaining concession and reference to an exotic image of Africa in the history of a body of work that otherwise helps challenging this enduring conception. Shot in Kenya, Uganda, Tanzania and Zambia, the Flamboya photographs are an attempt to recapture my childhood years in Africa, yet they also pose implicit fundamental questions about image, bias and the constraints of the photographic medium.' (Text by the artist to accompany an exhibition.)

First edition; 4to (300 x 240 mm); colour photographs, short story by Moses Isegawa, essay by Edo Dijksterhuis, design by SYB; photo-illustrated paper-covered boards, strip of binder's adhesive showing through on front pastedown at gutter as usual with this title, a fine copy, scarce as such; [98]pp (many pages are two-thirds in width). Martin Parr's Best Books of the Decade pp48-9, 88; The Dutch Photobook A Thematic Selection from 1945 onwards pp144-5; The Photobook A History, III p241.

EXCEPTIONAL ART NOUVEAU BOOKCASE

83. SHAKESPEARE, William. **The Temple Shakespeare. Edited by Israel Gollancz.** *London, Dent, 1898-1910.*

£4,750 *[ref: 119831]*

First published in 1895, *The Temple Shakespeare* is sought after for its elegant design and convenient format; this set is unusual in being in the original Art Nouveau table-top bookcase in laid with three figural bronze plaques, each bearing a quote from one of Shakespeare's plays; 'Born to Speak all Mirth' (Much Ado About Nothing); 'The Time's News Be Known' (The Winter's Tale); 'Misery's Love, Oh Come to Me' (King John).

40 vols, 16mo (135 x 105 mm), portrait frontispiece to The Tempest and illustrated frontispieces to remaining 39 vols, each with tissue-guard printed with textural quotes, Shakespeare's coat of arms in yellow and black to each upper paste-down, title-pages printed in red and black, browning to most frontispieces with some resultant offsetting, otherwise near-fine internally publisher's burgundy fine-grained morocco gilt, top edge gilt, browning to free endpapers, wear to spine extremities and chipping to headcaps, some other minor signs of wear but in the main very good.; housed in the original and exceptionally handsome Art Nouveau oak, table-top bookcase with three fine, figural bronze panels interspersed with four shelves with hinged dust-guards at the top of each, complete and in very good condition; overall dimensions, 410 x 217 x 67 mm. Jaggard (Shakespeare), p.553.

84. THORNTON, Robert John (publisher). Tulips. *London, for the publisher, January the 1st 1799-[1807].*

£5,000 [ref: 117191]

Robert John Thornton (?1786-1837) was a prolific medical author and became a Doctor of Medicine at St Andrews University and licentiate of the Royal College of Physicians. However, he is best remembered for this great botanical publication *The Temple of Flora*, which formed a part of the larger work, *New Illustration of the Sexual System of Carolus Von Linnaeus.*

These botanical illustrations are unique as they were the first flower prints with landscape backgrounds, depicting the natural habitat of the plant. The life-size flowers stand out dramatically and the whole effect is startlingly modern. Thornton's announced intention was to make this work the most magnificent tribute ever paid to the famous Swedish botanist Linnaeus by illustrating his Sexual System with the finest possible prints. All these were engraved on a larger scale than anything which had hitherto appeared and then were printed in colour, an expensive and uncommon method in England at this time. A brilliant effect.

Aquatint and mezzotint, printed in colour and finished by hand, from 'The Temple of Flora'; paper size: 55.5 cm x 46.5 cm, mounted: 64 cm x 53 cm. Nissen Blunt, p236-242; Dunthorne (Great Books and Book Collectors), p. 144.

ONE OF 50 LARGE PAPER COPIES

85. WILDE, Oscar. **Lady Windermere's Fan. A Play About a Good Woman.** *London, Elkin Mathews and John Lane, 1893.*

£9,500 [ref: 116713]

One of 50 large paper copies of Wilde's four-act comedy, first performed on Saturday, 20 February 1892, at the St James's Theatre in London. Like many of Wilde's plays, it bitingly satirises the morals of society.

First edition, one of 50 large paper copies; small 4to (23 x 18 cm); ownership signature to limitation page, some browning to endpapers; publisher's straw coloured buckram with gilt decorations by Charles Ricketts, gilt lettering to spine, spine browned, very slight wear at head and foot of spine; a near-fine copy, housed in custom purple cloth chemise and matching quarter morocco slipcase. Mason 358.

Modern Prints

RORY HUTTON

The following four prints were inspired by celebrated gardeners and landscapers including Bunny Mellon, Vita Sackville-West and Gertrude Jekyll.

Giclées printed in colours, on wove paper, 2023, each signed, numbered and dated in pencil, from the edition of 30, printed by King & McGaw, Sussex, published by the artist, sheet size 30 x 30 cm. (11¾ x 11¾ in.)

86. HUTTON, Rory. **Manor Garden.** *2023.*

£150 *[ref: 111036]*

GROUND ELDER · PRIMROSE · BRAMBLE
BUTTERCUP · RAGGED ROBIN · NETTLE
DOG ROSE · DAFFODIL · ORCHID · BEWILDING
COW PARSLEY · FOXGLOVE · BLUEBELL

87. HUTTON, Rory. **Rewilding.** *2023.*

£150 *[ref: 111038]*

88. HUTTON, Rory. **Temple of Flora.** *2023.*

£150 *[ref: 111040]*

89. HUTTON, Rory. **Vita's Garden.** *2023.*

£150 *[ref: 111041]*

ANDY WARHOL

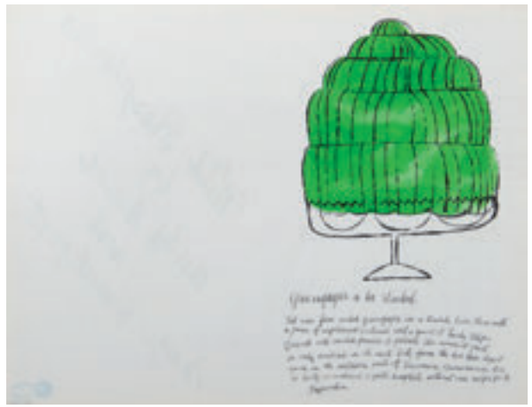
'Wild Raspberries', circa 1959, is a portfolio of uniquely hand-coloured offset lithographs displaying Warhol's signature blotted line technique, considered one of the most elaborate of Warhol's self-published works from this period. The series contains vividly hand-coloured illustrations of fanciful foods by Warhol, alongside irreverent and deliberately absurd recipes concocted by prominent American interior designer Susie Frankfurt, who was a part of Warhol's innermost circle.

Offset lithographs with hand-colouring, 1959, on wove paper as issued, from the edition of unknown size, each with the inkstamps of The Estate of Andy Warhol and Andy Warhol Foundation for the visual Arts on the reverse. These lithographs were part of an unbound set of works kept by The Warhol Estate and come directly from the Estate.

90. WARHOL, Andy. **Salade de Alf Landon.** *1959.*

£7,500 *[ref: 108000]*

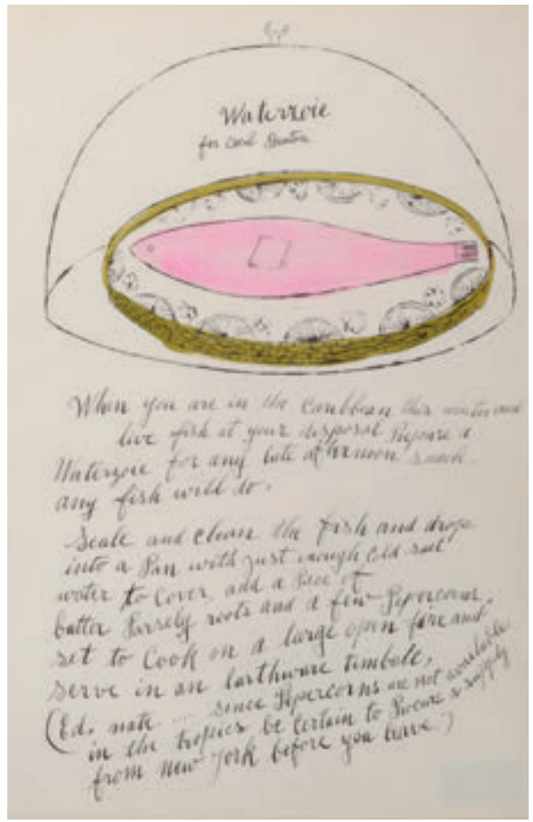
With the offset lithograph 'Sheep's Trotter Poulette' printed in black on the reverse as issued. 44.3 x 57 cm. (17½ x 22½ in.). Feldman & Schellmann IV. 126A and IV. 142A.



91. WARHOL, Andy. **Greengages a la Warhol.** *1959.*

£5,750 *[ref: 108001]*

With the offset lithographic title page printed in black on the reverse as issued, 44.3 x 57 cm. (17½ x 22½ in.). Feldman & Schellmann IV. 143B.


Waterzoie
for Carol Beaton
When you are in the Caribbean this winter and
have yourself at your disposal please
Waterzoie for any kind of common
any fish will do.
Scale and clean the fish and drop
into a pan with just enough cold salt
water to cover add a slice of
butter barely root and a few peppercorns
set to cook on a large open fire and
serve in an earthenware tumbler,
(Ed. note — since peppercorns are not available
in the tropics be certain to procure a supply
from New York before you leave.)

92. WARHOL, Andy. **Waterzoie.** *1959.*

£3,250 *[ref: 108551]*

44.3 x 28.4 cm. (17½ x 11¼ in.) Feldman & Schellmann IV. 131A.

93. ABRAMOVITCH, RAPHAEL (EDITOR). **Di Farshvundene Velt. [The Vanished World].** *New York, Forward Association, 1947.*

£875 [ref: 117723]

THE FINEST PHOTOGRAPHIC DOCUMENTARY OF JEWISH LIFE IN EASTERN EUROPE DURING THE 1920S AND 30S.

First and only edition of this rare photographic work edited by the Russian Jewish political activist Raphael Abramovitch (1880–1963), that has never been superseded. In addition to choosing from some thousands of postcards and family photographs submitted by readers of the Yiddish 'Daily Forward', the editors were able to reproduce images previously published in the Forward's Rotogravure section by the photographers Alter Kacyzna and Menakhem Kipnis. Additionally, the now famous images of Roman Vishniac were first presented to the public in this work.

First edition; landscape 4to (21 x 27 cm); publisher's red cloth boards with woodcut illustrated paste-down and gilt lettering, corners slightly rubbed; title-page illustrated with the same woodcut as cover, numerous photographic illustrations, text in Yiddish and English, some marginal browning to pages, closed tear to one of the free endpapers and a few small marginal tears to pages; joints cracked,but holding; 575 pp.

94. **[ANON.] Selichoth shel K"A Kislev.** *Schottland (Gdansk district), 1822.*

£7,750 [ref: 117084]

A unique Selichoth manuscript on vellum 'Belonging to the heroes of the Chevra Kadisha on the holy community of Schottland'. A rare relic from a 19th-century Jewish community in northern Poland.

During the time when Jews were banned from settling in Danzig (Gdansk), they lived in the small towns of Schottland, Weinberg and Langfur, which together formed the 'Shul' community (an abbreviation of these towns' names in Hebrew).

Two important figures served as Rabbis of this small community: Rabbi Meir Posner (author of 'Beit Meir'), a phenomenal Torah scholar who was in contact with Rabbi Akiva Eiger and the Chatam Sofer, as well as Rabbi Elchanan Ashkenazi (author of 'Sidrei Taharah'), a student of Rabbi Ya'akov Popresh and Rabbi Zvi Hirsch Charif.

The fasting day of K"A Kislev for which the Selichoth were written is not marked by the Ashkenazi Jewish communities of our times and very little is known about it. The little information in existence relates to the city of Prague, where the Jews used to observe this day of fasting to commemorate the many Jews who were tragically killed in 1744 by the Austrians (presumably around the time when Empress Maria Theresa, signed an edict ordering the expulsion of all Jews). This might also explain the only colour illustration in the manuscript which depicts the tomb of the Maharal of Prague. It is presumed that this fasting day was also observed by other Jewish communities in Poland.

8vo; Hebrew manuscript on vellum, in square Ashkenazi script; modern marbled half-calf, spine with raised bands and blind-tooled ornaments; one half-page colour illustration; 10 ll pp.

ITEM 95

ITEM 96

95. **FLINT, Sir William Russell (illustrator). The Song of Songs which is Solomon's.** *London, Philip Lee Warner, publisher to the Medici Society, 1909.*

£850 *[ref: 119662]*

A handsome copy of *The Song of Songs*, a collection of love poems in the book of Ktuvim of the Hebrew Bible, traditionally attributed to King Solomon. Sir William Russell Flint (1880-1969) was a Scottish artist and illustrator, considered by many to be the greatest watercolour painter of his time.

Limited edition number 476 of 500 copies on hand-made Riccardi Paper; 4to (270 x 205 mm); 10 tipped-in chromolithograph plates, some minor toning and the odd, small peripheral spot, else, very good-plus; publisher's cream vellum, top edge gilt, others untrimmed, only one original green ribbon tie extant, some mottling and toning to vellum, four spots to upper cover, a few small marks to lower edge of rear cover, otherwise good; [16], 16, [40]pp.

MAGNIFICENT ASHKENAZI MANUSCRIPT FOR A COHEN

96. **FRIEDBERG, Moshe ben Shlomo (calligrapher). Seder Nesiat Kapayim Ve'Pidyon Ha'Ben.** *Hamburg, 1831.*

£4,800 *[ref: 117129]*

Includes the order of the priestly blessings, beginning from the 'Retzei' through the end of 'Sim Shalom', with the 'Yehi Ratzon' prayer for livelihood and 'Ribono Shel Olam' for better dreams, followed by the order of the redemption of the first born (Pidyon Ha'Ben) and the rules of the priestly blessing. The hand-written text is accompanied by beautiful illustrations and priestly motifs (Cohen's hands raised in blessing, crown of priesthood etc).

Leaf 13 notes: 'Written on Rosh Chodesh Iyar 1831'. Leaf 16 notes: 'This book was written in honor of … R. Feibelman son of … David Katz z"l of Altona'.

8vo (18 x 12 cm); vocalised Hebrew manuscript on paper, magnificent modern calf binding, with elaborate floral gilt ornaments and Hebrew title to front, housed in a cloth slipcase covered with marbled paper; [1], 19 ii pp.

97. **[HANUKKAH]. Silver Hanukkiah (Menorah) oil lamp with lions.** *[Germany, c. 1860].*

£4,500 *[ref: 117798]*

A magnificent example of a 19th-century German silver Hanukkah oil lamp, in very good condition, missing the detachable Shamash, as is often the case with Hanukkiot of that period.

750 silver (stamp to centre lower back), of typical form with festooned gallery mounted with eight lion-shaped oil containers behind a chained fence, held in place with screws (some reinforced by old glue), floral decorations blind-tooled to the backplate, ornamental feet, hook to the backplate verso for wall mounting; no Shamash (servant light); dimensions: W26 x H22 x D9 cm.

98. **[HEBREW BIBLE]. Motzah Pi HaShem [Pentateuch with Five Scrolls and Haftarot].** *Mantua, Eliezer Shlomo of Italy, 1785.*

£3,750 *[ref: 117964]*

Scarce Hebrew bible from Italy, with Five Scrolls, Haftarot at the end of the volume, and calendars of Holidays and fasts for 120 years at the beginning. The frontispiece engraving depicts The Binding of Isaac with Abraham dressed in contemporary 18th-century Italian dress.

8vo; contemporary vellum, engraved frontispiece depicting the Sacrifice of Isaac slightly stained, hinges cracked but holding, edges stained red; text in Hebrew; 248, 124 iipp. Vinograd, Mantua 545.

ITEM 99

ITEM 100

ITEM 101

SEPHARDIC RITE PRAYER BOOK, PUBLISHED IN VIENNA

99. [**PRAYER BOOK**]. **Seder Tephilah Mi'Kol Ha'Shanah Ke'Minhag Spharadim.** *Vienna, Anton Schmid, 1838.*

£1,500 [ref: 117133]

The prayer book was evidently rebound in 1869, when the name of the owner and a number of blank leaves were added, on two of which an elaborate dedication was written by the bookbinder, dated 28 of August 1869.

Anton Schmid was a Christian publisher of Hebrew books, who benefited greatly from the 1800 ordinance prohibiting the import of Hebrew books by Jews (who were themselves excluded from the publishing business).

Second edition; 8vo; later embossed and gilt cloth in purplish-brown, with green textured endpapers and original owner's name and Hebrew year stamped in gilt to front and the year 1869 stamped to back, edges gilt, housed in a contemporary slipcase, covered in marbled-green paper (case rubbed, with crack to one of the back joints); dedication from the bookbinder in old brown ink to two of the front endpapers; text in Hebrew with some Ladino.

100. **RABAN, Ze'ev (illustrator). The Song of Solomon [The Song of Songs]**. *Jerusalem, Song of Songs Publishing Co., 1930.*

£950 [ref: 119666]

A magnificent publication of *The Song of Songs*, first published in Berlin in 1923, illustrated by Ze'ev Raban and personally dedicated to Prof. Boris Schatz, the founder and then manager of the Bezalel Academy of Art and Design in Jerusalem. Following a personal invitation from Schatz Raban moved to Palestine in 1912 and joined the faculty of Bezalel, where he taught until 1929.

Tall 4to (34 x 24.5 cm); 26 colour-illustration plates protected by tissue guards, publisher's embossed cloth boards, illuminated in gilt and silver, illuminated in gilt and silver ornamental endpapers, slightly chipped, bottom corner of a few leaves chipped, small black ink gift inscription to front endleaf dated '34'; text in English and Hebrew.

SZYK'S MAGNIFICENT VISUAL INTERPRETATION OF THE BOOK OF RUTH

101. **SZYK, Arthur (illustrator); CHASE, Mary Ellen (preface). The Book of Ruth from the translation prepared at Cambridge in 1611 for King James I.** *[New York], The Limited Editions Club, 1947.*

£375 [ref: 119721]

The Book of Ruth is part of the *Ketuvim* ('Writings'), the third section of the Hebrew Bible. It tells the story of Ruth, a Moavian young woman who has converted to Judaism and became the great grandmother of King David.

Limited edition, no. 1017 of 1950 copies, signed by the illustrator; 4to (31 x 22.5 cm); 8 colour illustrations, signed by the illustrator to the limitation page, gilt capitals; publisher's cream half leather, white paper boards with gilt pictorial motif to upper board, spine lettered in gilt, housed in publisher's gold slipcase, spine of slip case chipping, touch of rubbing to leather spine, a very good attractive copy.

A MASTERPIECE... THAT SHOULD INCREASE THE HAPPINESS OF EVERY ONE OF ITS POSSESSORS

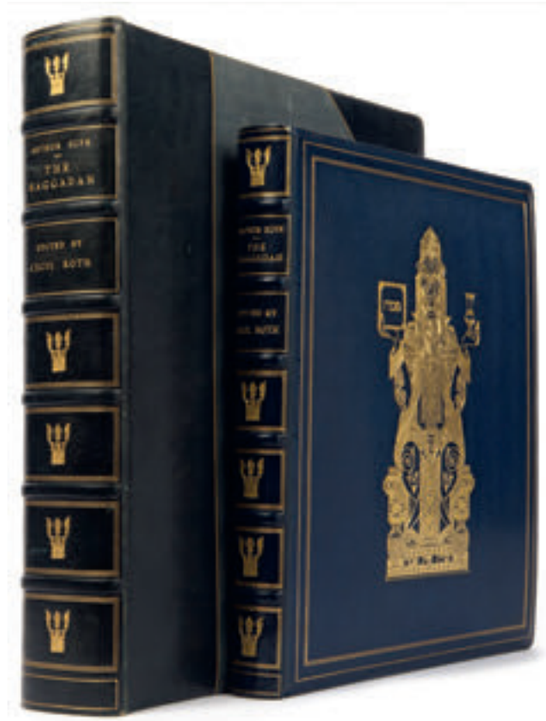
102. **SZYK, Arthur (illustrator); ROTH, Cecil (editor). The Haggadah.** *London, Beaconsfield Press, 1939.*

£37,500 [ref: 119718]

'The book is a masterpiece, one that should increase the happiness of every one of its possessors, who will find new interest and new delight every time he opens its pages' (The Jewish Chronicle).

This copy was given as a Rosh Hashanah present by Mr Cyril Joshua Ross (1891-1973) to Prof. Samson Wright (a renowned British medical physiologist). Both men were leading Zionist figures in London's Jewish community during the mid-20th century.

Arthur Szyk (1894-1951), a Polish-Jewish artist, produced works characterised by social and political comment, and in their formal aspect - by the rejection of modernism and drawing on the traditions of medieval and renaissance painting, especially illuminated manuscripts from those periods. Unlike most caricaturists, Szyk always showed great attention to the colour effects and details in his works. In 1937, Arthur Szyk went to London to supervise the publication of *The Haggadah*.

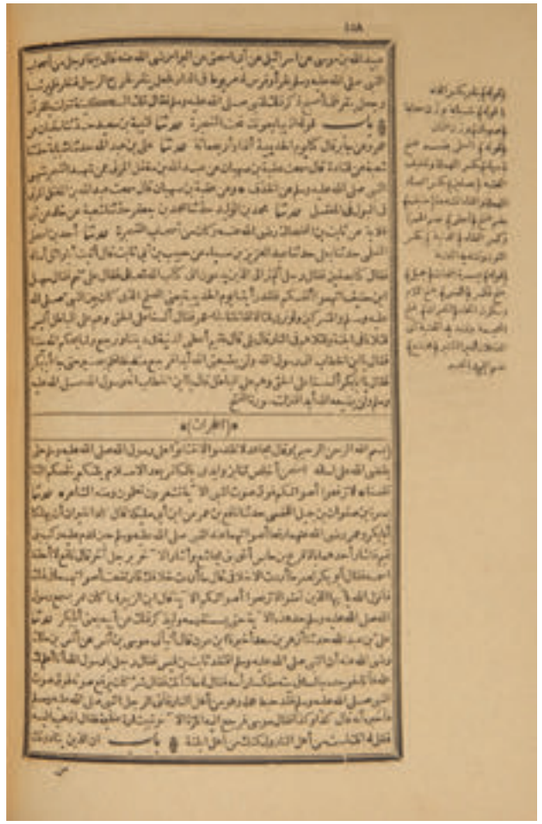


However, the artist had to agree to many compromises during the work which lasted three years, including painting over all of the swastikas. It is not clear whether he did it as a result of the pressure by his publisher or the British politicians, who pursued the policy of appeasement in relation to Germany.

Finally, *The Haggadah* was published in London in late 1940 (and not 1939, which is the date of Szyk's opening words; see Roth); the artist dedicated it to King George VI. The work was widely acclaimed by critics; according to *The Times*, it was 'worthy to be placed among the most beautiful of books that the hand of man has ever produced'.

Provenance: Prof. Samson Wright (typed letter signed by Cyril Ross, dated 18 September, 1947).

Number 101 of 125 copies printed on vellum, signed by both Szyk & Roth; large 4to; comprising 118 french-fold leaves; original blue morocco by Sangorski & Sutcliffe, spine with raised bands, compartments framed in gilt enclosing gilt lettering and crown tools, triple gilt fillet border to covers, large illustration of High Priest holding the matzoh and Passover wine as centrepiece, board edges and turn-ins tooled in gilt, doublures of cream silk satin illustrated with Moses supporting the Ten Commandments, housed in the original velvet-lined blue half morocco solander box, blue morocco label with lion's head design in gilt to front board; text in Hebrew and English, printed in black, purple, blue, red, and green on vellum; with 14 full-page plates and numerous vignettes and border decorations printed in colour, all by Szyk; the box with couple of spots of wear at extremities, some marks and toning to cloth; with a typed letter signed, dated 18 September 1947; a fine copy in the handsome original binding.



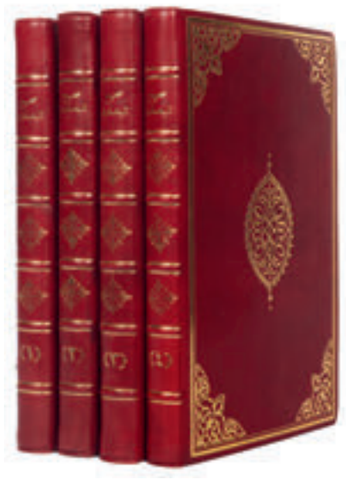
103. AL-BUKHARI, Muhammad ibn Isma'il [known as 'Imam al-Bukhari']. Sahih al-Bukhari, *Cairo, Bulaq Press, 1289 AH (1872 AD).*

£10,000 *[ref: 112943]*

A rare Bulaq press edition of the most comprehensive and authentic collection of Hadith in Sunni Islam.

Imam al-Bukhari was a Persian Islamic scholar from Bukhara, present day Uzbekistan. born in 194 AH (810 AD). He expressed an interest in hadith from a young age and was taught by Imam Malik ibn Anas, among other notable scholars, in his early years before travelling to Mecca for Hajj and pursuing a further education there before exploring the wider Islamic world. Hadith are collections of reports of the actions, words and historical encounters of the Prophet Muhammad, and Imam al-Bukhari travelled the wide Islamic world to collect these accounts and reference them against existing textual material to compile his own informed understanding of hadith, which has become widely accepted by the Sunni community to be the most authentic and comprehensive collections of hadith to date.

4 vols, printed in Arabic, complete, large 8vo (c. 260 x 165 mm; 10¼ x 6½ inches); printed in type-set single column, ornamental devices opening each volume, internally very clean and crisp condition; modern red morocco, covers ruled and framed in gilt, spine gilt in compartments with titles lettered in gold, a fine set.



FINE ASPREY BINDING

104. BURTON, Sir Richard Francis. Personal Narrative of a Pilgrimage to El-Medinah and Meccah. *London, Longmans, 1855-1856.*

£10,000 [ref: 120308]

One of the greatest travel narratives ever published, this copy of Burton's *Pilgrimage to Mecca* has been bound in stunning full black morocco by Asprey. Originally founded in 1781, Asprey has been making bespoke and custom book bindings for over a hundred years.

Burton was the first English Christian to enter Mecca freely as a true Mohammedan pilgrim (travelling in disguise as an Afghan Pathan) and the first European to travel between the Holy Cities by the eastern route. Burton had originally intended to cross the peninsula but was frustrated by fierce fighting among the interior tribes. He spent a month at Medina before going on to Mecca where he performed all the rituals of the Hajj.

First edition; 3 vols, 8vo (23 x 15 cm); half-title in vol. III, 5 coloured chromolithograph plates, 8 tinted lithograph plates, 1 wood engraved plate, 1 folding map, 3 plans (of which 2 folding), publisher's ads at end of vol. I; particularly fine full black morocco by Asprey, the boards triple gilt panelled with foliate detail, one-line gilt panels to spines enclosing foliate devices, gilt panelled dentelles with moiré silk doublures and end leaves, contained within a leather-entry slip-case, an extremely fine set; xiv, [1], 388, 24; iv, 426; x, [1], 448pp. Abbey (Travel), 368; Casada 53; Howgego IV, B95; Penzer pp.43-50.

105. GAZURGHAI, Kamal al-Din. Abdullah Ansari with Abu Ahmad, single leaf from the Majalis al-Ushaq. *Safavid Shiraz, second half of the 16th century.*

£6,000 [ref: 112454]

Kamal al-Din Gazurghai (b. circa 1470) was a Persian dignitary and poet of the late 15th century and early 16th century. The *Majalis al-Ushaq* is a biographical account of over 70 notable Sufis, poets and members of the Turkic elite and is considered his best known work, completed around 1503 AD. The present painting portrays the meeting of 'Abdullah Ansari and Abu Ahmad' and is evidently from a fine early Safavid copy of the text, likely produced in Shiraz around 1570.

Single dispersed folio from an illuminated manuscript, with one illuminated miniature, text in Farsi, miniature 155 x 122 mm, total leaf (trimmed) 190 x 150 mm; text-block to upper left-hand edge of painting containing 5 lines of elegant black nasta'liq, on gold-sprinkled paper, ruled in gilt, some light surface-soiling, a little faded with some small chips to paint, evidence of oxidisation from gilt frame to reverse; tipped-onto green decorated cloth, framed and glazed.

BANNED POETRY DURING THE ARAB REVOLT

106. IBRAHIM, Nuh. Felestin al-Mujahidat [Palestinian Revolutionary Poems]. *Damascus, Mutaba' al-A'tidal, [n.d.] c. 1936 AD.*

£2,500 [ref: 117049]

Nuh Ibrahim (1913-28 October 1938) was a Palestinian folk poet, a singer, a composer, sometimes referred to as 'the popular poet of the 1936 revolution' and 'student of Qassam'. He was born in Haifa in British Mandate Palestine and had an active role in the 1936-39 Arab Revolt. In February 1937, the British Mandate government placed Nuh Ibrahim in prison. His prominence as a revolutionary figure led to the report of his death being published in the *Al-Shabab* newspaper in Cairo reading: 'Al-Quds, October 28, 1938, the Arab poet Nuh Ibrahim, one of the most prominent leaders of the revolution, was killed during the attack carried out by British forces on the outskirts of Haifa'.

Nuh issued his poems in the form of a booklet. The introduction reads: 'The collection of poems of Mujahid Palestine - composed by Nuh Ibrahim, the Palestinian folk poet and the student of the Qassam - Haifa - Palestine - contains poems, national and enthusiastic folk poems and records'. Under the rule of British Mandate in Palestine, it's publication was prohibited on Palestinian soil. The work was therefore printed in Damascus and it became a banned book, with it's import into Palestine prohibited.

Single volume, small 8vo (198 x 138 mm), printed in Arabic, a small stain to first two leaves, even age-toning elsewhere; original printed pictorial wrappers, stain to upper cover, ink inscription 'J. R. Walsh' along top edge of upper wrapper, a very good copy.

107. JACKSON, Abraham Valentine Williams (editor). History of India. *London, The Grolier Society, 1906-07.*

£3,750 [ref: 119698]

A beautifully bound set of this survey of Indian history. This limited edition is extra-illustrated with many of the plates duplicated, in black and white or colour. Each volume has its own author: vol. 1 by Romesh Chunder Dutt; vol. 2 by Vincent A. Smith, vol. 3 and 4 by Stanley Lane-Poole, vol. 5 by Sir Henry Miers Elliot, vol. 6 and 7 by Sir William Wilson Hunter, vol. 8 by Sir Alfred Comyn Lyall, and vol. 9 by A.V. Williams Jackson.

Abraham Valentine Williams Jackson (1862-1937) was an American specialist on Indo-European languages, particularly those in Zoroastrian manuscripts. He visited India in 1901, and was received warmly the Parsees.

The extra-illustrated 'Connoisseur Edition', no. 3 of 200 copies; 9 vols, 4to (26.5 x 19.5 cm); extra-illustrated with numerous plates and illustrations, some colour, edges untrimmed; original half green morocco, marbled boards, spines lettered in gilt and decorated with gilt foliage motif, top edges gilt, spines a touch faded, one small chip to head of vol. 5, otherwise a fine set.

FIRST ENGLISH TRANSLATION

108. JAMI; FITZGERALD, Edward (translator). Salman and Absal: An Allegory. Translated from the Persian of Jami. *London, J. W. Parker & Son, 1856.*

£2,000 [ref: 109132]

The first English translation of this poem by Jami and the first translation from Persian by Edward Fitzgerald, predating his more well known *Rubàiyàt of Omar Khayyàm*. Salámán and Absál was composed in the late fifteenth century as part of Jami's larger work *Haft Awrang*. Based on an allegorical tale it tells of the love of the Greek prince Salaman for his nurse Absal.

Although it must be noted that this is a much condensed edition by Fitzgerald and most likely presented as such because it is a translation from the 1850 Persian printed edition of the text edited by Forbes Falconer (1805-1853). The Falconer edition was compiled from eight manuscripts in British public and private libraries and these texts were compared and condensed to create his definitive edition for print in 1850.

Provenance: The Fitzgerald Collection of Peter Wills (blind stamp to front free endpaper and original dated invoice from Quaritch loosely inserted).

First Edition, 8vo, pp.xvi, 84, frontispiece, some scattered foxing, ink inscription and blind stamp to front free endpaper,original publisher's blue ripple-grain cloth, ruled in blind with gilt lettering, spine a little darkened, a little rubbed. 212 x 155mm.

SPECIALLY BOUND WITH SAUDI ARABIA COAT OF ARMS

109. MEINERTZHAGEN, Colonel R. Birds of Arabia. *London, Henry Sotheran, 1954.*

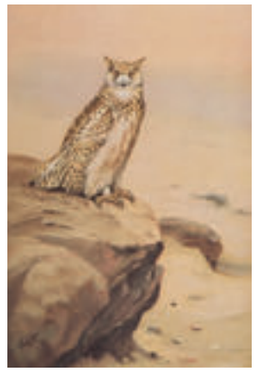
£3,750 [ref: 120307]

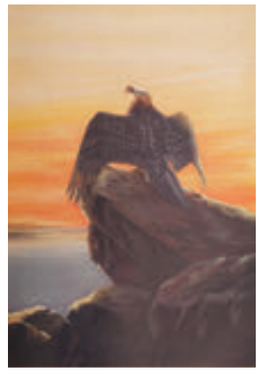
A finely bound copy of this definitive work on Arabian birds with the gilt arms of Saudi Arabia, officially adopted in 1950, adorning the front cover.

A controversial figure in his 'day job' of military intelligence and espionage Meinertzhagen was also a keen ornithologist and in 1948–49, accompanied by Dr Phillip Clancey, he made an expedition to Arabia, Yemen, Aden, Somalia, Ethiopia, and Kenya which resulted in the present book.

Provenance: [By repute] from a Royal collection (arms to board).

First edition; large 4to (26.4 x 18 cm); folding map of Arabia and The Gulf in rear pocket, 19 colour plates, 9 photographic plates, maps and illustrations in text; later tan morocco gilt by Asprey, with gilt arms of Saudi Arabia to upper cover, a fine copy; 624 pp.





FROM THE MONASTERY OF SAINT ANTHONY

110. [PSALTER]. Bilingual Coptic-Arabic Psalter. *Eastern Desert Monastery of St. Anthony, Coptic Egypt, 26th day of Bashans 1546 (June 1830 AD).*

£12,500 [ref: 112450]

This volume bears witness to a very specific monastery in Egypt known as the Monastery of Saint Anthony, in the eastern desert nestled deep in an oasis in the Red Sea Mountains. The Monastery of Saint Anthony is a Coptic Orthodox monastery that was established by the followers of Anthony the Great, an early Christian monk believed to have been born in circa 251 AD. The Monastery is one of the most prominent in Egypt and has strongly influenced the formation of several Coptic institutions, and it's walls still welcome several hundred pilgrims a day. The Monastery is believed to have been built around 298 and 300 AD (after the death of Saint Anthony), and was an established pilgrimage destination during the later crusades. By the 19th century however, the Monastery was in need of major repairs and apparently the few monks that lived there relied greatly upon the support of the nearby village of Bush. It is therefore even more remarkable to have a manuscript copied from the later part in this Monastery's history, and it is very unlikely that other witnesses exist from this period.

For more information on the Monastery of Saint Anthony see: Otto Friedrich Meinardus, *Monks and Monasteries of the Egyptian Deserts*, Cairo, Egypt (The American University in Cairo Press, August. 1989).

This Psalter, with its distinctively Coptic decoration, has been inscribed in Coptic with a parallel translation into Arabic throughout,. There is also a full colophon in Arabic at the end of the volume naming the Monastery of Saint Anthony and noting that the work was finished on the 26th day of Bashans (the ninth month of the Coptic Calendar) in 1546, which would be the equivalent of the 2nd June 1830 in the Gregorian calendar.

Manuscripts of this nature in dual coptic and Arabic are rare, only one comparable has been traced institutionally in the Metropolitan Museum of Art (Acc. No: 2019.297.3).

Single volume, decorated manuscript on paper, in both Coptic and Arabic throughout, 264 leaves (plus one paper endleaf at front, and 2 at back), apparently complete, single column of 19 lines in a late medieval Coptic bookhand with Arabic in Naskh script (the Arabic sometimes in column-wide blocks, but most often in thin columns parallel to the Coptic text), red rubrics, capitals in red or red edged with black pen, a few large initials in iridescent yellow, major texts opening with headbands of geometric penwork touched in dark faded red, numerous stylised yellow birds opening significant text sections, some water damage, spots and stains, with later paper repairs to edge of first leaf; housed in red pasteboards with leather spine and corners, with scuffs and lower board water damaged at edge with lower board a little warped. Dimensions; 211 x 150mm (8¼ x 6 inches).

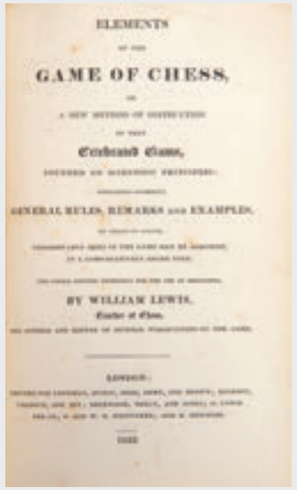
111. [QUR'AN]. Fine Ottoman Qur'an, signed by Mustafa known as Husari, student of Yusuf known as Khwaja Sarayi. *Ottoman Turkey, dated 1196 AH (1782-83 AD).*

£17,500 *[ref: 104177]*

An attractive Ottoman Qur'an copied during the reign of Sultan Abdul Hamid I (r. 1774-1789). The concise calligraphy and elegant illumination throughout the volume indicate courtly patronage, likely commissioned by or for a high-ranking member of the Ottoman courts in 1196 of the Hijri calendar.

Single volume, illuminated manuscript on paper, in Arabic, 295 leaves, 167 x 115 mm; single column, 15 lines accomplished black naskh, diacritics in black and some vocalisation in red, surah headings in white against gilt banners with polychrome decorations and ornamentations, opening two pages with richly illuminated and decorated polychrome and gilt borders, executed in the traditional Ottoman style with central textblocks and wide decorated margins extending outwards, catch-words throughout, gilt and decorated marginal devices marking important sections of the text, front and free endpapers of pink-stained gilt speckled paper with illustration of a flower, some light water-staining, a few scattered smudges to ink; housed in early nineteenth-century full leather with flap. covers and flap with borders ruled in blind, doubleurs of decorated paper of an abstract swirling gilt design, very lightly rubbed at extremities, overall a handsome volume.

Special Interest



HAND-COLOURED PLATES

112. **[BOTANY] LOUDON, Jane. The Ladies' Flower-Garden of Ornamental Annuals**. *London, William Smith, 1840.*

£1,250 [ref: 119548]

Beautifully illustrated first edition with 48 hand-coloured botanical plates, finely bound in green morocco.

Jane Loudon (1807-1858) began writing to support her family after her father's death, publishing books such as the pioneering science fiction novel *The Mummy!* She met her husband, landscape designer John Caludius Loudon, in 1830 after he reviewed the book favourably and sought the author's acquaintance. Loudon worked closely with her husband on his *Gardener's Magazine* and accompanied him on tours through England and Scotland, recording his observations of the gardens they visited. To improve her knowledge of plants she also attended lectures by the botanist John Lindley. When the couple's publishing business went into debt, Loudon 'turned again to authorship, and tapped the ready Victorian market for books popularising horticulture, botany, and natural history. *Instructions in Gardening for Ladies* (1840) was hugely successful; 1,350 copies were sold on the day of publication alone. *The Ladies' Flower-Garden of Ornamental Annuals*, the first in a much-reprinted series of informative illustrated books, was followed by others about bulbs, greenhouse plants, and perennials' (Oxford Dictionary of National Biography).

First edition; 4to (27.5 x 21 cm), 48 hand-coloured lithographic plates, one with a short repaired tear, contents a little toned with occasional small spots and marks; contemporary green half morocco, spine elaborately gilt in compartments with pomegranate tools, double gilt fillets, green cloth sides, green silk bookmark, binding a little rubbed and scuffed, corners repaired, a very good copy; 272pp.

113. **[CHESS] LEWIS, William. Elements of the Game of Chess, or a new method of instruction in that celebrated game, founded on scientific principles: containing numerous general rules, remarks and examples, by means of which, considerable skill in the game may be acquired, in a comparatively short time**. *London, Printed for Longman et al., 1822.*

£675 [ref: 119160]

The first edition of this introductory chess manual by English Grandmaster William Lewis (1787-1870), possibly the first chess player to be described as such.

Lewis is remembered today for the eponymous Lewis Countergambit ('3.c3, d5') response to the Philidor variation, and as one of the chess players to operate the (fake) chess-playing automaton 'The Turk' built by Wolfgang von Kempelen.

First edition; 8vo (18.5 x 11.5 cm); occasional light spotting; 20th-century half diced calf, marbled paper boards, spine lettered in gilt, marbled edges, small pen mark to lower cover, very good; xii, 240pp.

AN ART DECO CLASSIC

114. **[COCKTAILS] CRADDOCK, Harry. The Savoy Cocktail Book**. *London, Constable & Company, Ltd., 1930.*

£1,750 [ref: 116357]

A charming copy of this Art Deco classic, with a contemporary presentation inscription: 'Dedicated, that is, to the heretic, but, nevertheless with all beneficence & good wishes. St John White. The Savoy. 17/x/30'.

With scores of cocktails recipes from the 'Cupid' to the 'Trilby', with occasional anecdotes and further recipes chapters for Sours and Toddies; Flips; Egg Noggs, Tom Collins; Slings; Shrubs, etc', Punches; Wine; Champagne; Port. Colourfully illustrated by Gilbert Rumbold.

Craddock (1876-1963), inventor of the White Lady, was head bartender of the American Bar at the Savoy Hotel in London during the Jazz Age. Born in Stroud, Gloucestershire, he honed his skills at the Knickerbocker Hotel in New York before he was forced to return to England following the introduction of Prohibition in the United States in 1920. Since its first publication, Craddock's book has never been out of print.

First edition, first impression, 8vo (20 x 13.5 cm); illustrated throughout in colour by Gilbert Rumbold, pagination on the title-page and the tipped-in recipe at p.25, presentation inscription in pen to dedication leaf verso, ruled note-paper to rear unused, occasional light spotting; publisher's black cloth backed illustrated boards, rebacked preserving original spine, art deco foil design to upper board, lower board gilt, spine lettered in gilt, slightly rubbed with minor loss to corners and extremities, very good.

THE RARE FIRST EDITION IN HANDSOME DICED CALF

115. **[COOKERY] HAMMOND, Elizabeth. Modern Domestic Cookery, and Useful Receipt Book; Containing most approved directions for purchasing, preserving, and cooking meat, poultry, game &c... With all the branches of pastry and confectionary. A complete family physician. Instructions to servants... Art of making British wines, brewing, baking &c**. *London, Dean and Munday, 1816.*

£750 [ref: 117262]

An unusually handsome, fresh copy of the first edition in contemporary diced calf. The engraved frontispiece and additional title are particularly elegant.

Hammond's *Domestic Cookery* was frequently republished but is rare in the first edition, with only one other copy appearing in recent auction records and four in JISC. As noted by Cagle in *A Matter of Taste* (720), this copy is dated 1816 in the engraved title and 1815 in the typographic title. He was unable to locate any copies beyond the one consulted, and the edition is not recorded in Bitting.

First edition; 12mo (15.5 x 9 cm); engraved frontispiece and additional vignette title, 4 engraved plates, bookplates of Charles William Orde of Nunnykirk and Benjamin Chapman, spotting to titles and occasionally to contents but overall clean; contemporary diced calf, spine gilt in compartments with Greek key roll, single fillet and delicate floral roll to boards, marbled endpapers and edges, a few small marks to the calf but overall a beautiful copy; 288pp. Cagle (A Matter of Taste), 720; Biting p. 211.

FIRST FRENCH WORK ON CHINESE COOKERY

116. **[COOKERY] LECOURT, Henri. La Cuisine Chinoise**. *Pekin, Albert Nachbaur, 1925.*

£1,250 [ref: 117243]

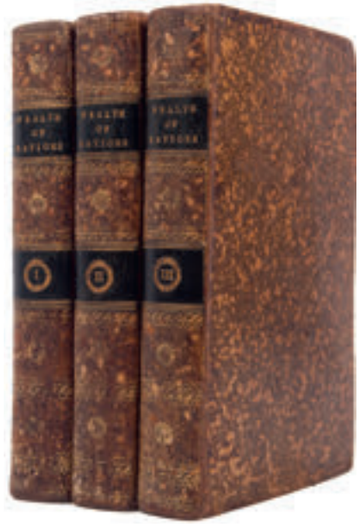
First edition of the first French work on Chinese gastronomy. Before this publication opinions in the west of Chinese cooking were derogatory and ill-informed. Henri Lecourt, head of the French Post office at Tianjin, rectified those beliefs with this groundbreaking work, aided by his publisher Albert Nachbaur.

The book includes 243 recipes with many employing Tofu as the main savoury component, and are divided by technique. A chapter is dedicated to smoking foods using herbs and sugars, what might be understood as ageing or drying, which differs to the western smoking method of using wood fumes. There is also a lengthy introduction on the etiquette of Chinese eating and the processes of a Chinese Kitchen including the tools likely unfamiliar to French readers.

Today the work is appreciated as groundbreaking as well as a thoroughly useful and successful recipe book, not just being important because it has the distinction to be first. Modern chefs still refer to the work and its recipes today, and is recognised as the first stepping stone on the road to western appreciation of Chinese cuisine.

Provenance: Edward Braxton Reynolds (bookplate).

First edition, number 334 of 550 copies; 4to (25.5 x 19 cm); French Text, 2 full-page illustrations with further wood-engravings in text, bookplate to front pastedown, slightly foxed; publisher's wrappers, original colour printed dust-jacket, a little worn with splits to dust-jacket folds, still a handsome and well preserved copy.



CONTEMPORARY MOTTLED CALF

117. **[ECONOMICS] SMITH, Adam. An Inquiry into the Nature and Causes of the Wealth of Nations**. *London, Printed for A. Strahan; and T. Cadell jun. and W. Davies in the Strand, 1799.*

£3,750 [ref: 117809]

The final eighteenth-century edition of Smith's masterpiece, a cornerstone in the development of modern economic theory and political philosophy.

Wealth of Nations 'begins with the thought that labour is the source from which a nation derives what is necessary to it. The improvement of the division of labour is the measure of productivity and in it lies the human propensity to barter and exchange. The Wealth of Nations ends with a history of economic development, a definitive onslaught on the mercantile system, and some prophetic speculations on the limits of economic control' (PMM).

Provenance: Robert Williams (ownership inscription); Moor Park (bookplate).

Ninth edition; 3 vols; 8vo (21.5 x 14 cm); bookplate to front pastedown of each vol., ownership inscription to front free endpaper recto; contemporary mottled calf, joints expertly restored, covers slightly abraded, very good; xii, 499, [1]; [2], vi, 518, [6]; vii, [1], 465, [51]pp.

COMPLETE WITH BOTH SUPPLEMENTARY VOLUMES

118. **[ECONOMICS/SCIENCE] [GLEIG, George; MACFARQUHAR, Colin (editors)]. Encyclopaedia Britannica; or, a dictionary of arts, sciences, and miscellaneous literature...** *Edinburgh, Printed for A. Bell and C. Macfarquhar, 1797-1801.*

£7,500 [ref: 117814]

'The most famous of all encyclopaedias in the English language' (PMM). A beautiful set in early nineteenth-century tree calf, complete with both supplementary volumes and all 592 engraved plates and maps.

Originally published in 1777 in three volumes, the third edition marks the appearance of the *Encyclopaedia Britannica* in the way we know it today. The text was probably compiled by the editor and antiquarian William Smellie (1740-1795), the engraver Andrew Bell (1726-1809), and the printer Colin Macfarquhar (d.1793).

Provenance: Robert Williams (bookplate).

Third edition, 22 vols including 2 supplementary vols; 4to (28 x 22 cm); complete with frontispiece and 592 engraved plates and maps (some folding and a few with hand-colouring), bookplate to front pastedowns, occasional light spotting to fore-edge else internally crisp and clean; early 19th-century tree-calf, covers with single gilt fillet borders, gilt spines in 6 compartments, contrasting red and green-black morocco lettering-pieces (some of the volume labels renewed), joints and corners expertly restored, boards a little marked, very good or better.

SIGNED BY THE AGA KHAN

119. **[EQUESTRIAN] LYLE, Robert Charles. The Aga Khan's horses**. *London, Putnam, 1938.*

£6,500 [ref: 116689]

The rare, limited edition, signed by the Aga Khan, of the first book on his horses. A beautiful production with fine colour plates by Lionel Edwards.

Aga Khan III (1877-1957) was the 48th Imam of the Nizari Ism'ali branch of Shia Islam. One of the founding fathers of Pakistan, he served as the first permanent president of the All-India Muslum League. As an owner of champion thoroughbreds, his racehorses won The Epsom Derby five times, whilst he was the Champion Owner of flat racing in Great Britain thirteen times (ie the owner whose horsed have won the most prize money during a season).

First edition, one of 140 copies (only 125 for sale), numbered & signed by author, artist, and the Aga Khan; 4to (26.5 x 20 cm); colour frontispiece, 7 colour plates, 23 pencil sketches by Lionel Edwards, 16 photographic illustrations, printed at the Westminster Press on thick paper; original olive green vellum backed cloth boards, top edge gilt, others uncut, touch of fading and mottling to vellum with small puncture to lower joint, a very good copy; xvi, 234, [2]pp.

RARE PRESENTATION INSCRIPTION

120. [EUCLID] BYRNE, Oliver. The First Six Books of the Elements of Euclid in which coloured diagrams and symbols are used instead of letters for the greater ease of learners. *London, William Pickering, 1847.*

£25,000 *[ref: 119744]*

A RARE PRESENTATION COPY - PERHAPS THE ONLY KNOWN - of the first edition of 'one of the oddest and most beautiful books of the whole century' (McLean, *Victorian Book Design*). Inscribed by the author on the front free endpaper, 'To R.N. Russell, with the author's best respect'. We have been unable to locate any other inscribed copy in auction or historical records. The identity of the recipient is unclear, but he may have been Richard N. Russell (1803-1871), a member of the prominent Russell family of Limerick, though this theory is complicated by the fact that Byrne was an Irish nationalist and the Russells were Protestant. Because the *Elements* was so expensive to produce it is unlikely that many copies were available to gift, and so the recipient may have been a patron or potential patron.

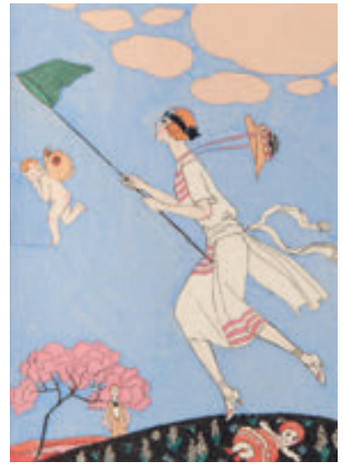
Euclid's *Elements* is the oldest, large-scale deductive treatment of mathematics, comprising thirteen books explaining geometry, number theory, and imaginary numbers through theorems and their proofs. Used as a textbook for more than 2,000 years, it was the first significant mathematical work in print (Hook & Norman, The Norman Library of Science and Medicine 729, for the editio princeps).

Though many editions of Euclid have been published, the present one by Irish mathematician and civil engineer Oliver Byrne (1810-1890) is considered the most attractive and graphically innovative. Byrne reduced prose and labels to a minimum, instead using blue, red, yellow, and black to differentiate elements of each geometric proof. The print run of one thousand copies was complex, as each colour being applied to a different printing block required a high degree of precision. This was carried out by the Chiswick Press, 'the foremost name in Victorian book design' and 'synonymous with good typography and printing throughout the [Victorian] period' (McLean, *Victorian Book Design and Colour Printing*). Though the *Elements* was not commercially successful - the retail price of 25 shillings was extortionately high - it is now celebrated as an important step in graphic design that 'prefigures the modernist experiments of the Bauhaus and De Stijl movements' (The Public Domain Review).

134 BOOK IV. PROP. IX. PROB.
To describe a circle about a given figure.
Draw the diagonals and intersecting each other; then,
because and have
their sides equal, and the base common to both,
= (B. 1. pr. 8.),
or is bisected: in like manner it can be shown
that is bisected;
but =
hence = their halves,
∴ = ; (B. 1. pr. 6.)
and in like manner it can be proved that
= = = =
If from the confluence of their lines with any one of them as radius, a circle be described, it will circumscribe the given figure.
Q. E. D.

48 BOOK I. PROP. XLVII. THEOR.
IN a right angled triangle the figure on the hypothenuse is equal to the sum of the figures of the sides, and
Or , and
describe figures, (pr. 46.)
Draw ‖ (pr. 31.)
also draw and .
=
To each add ∴ =
and =
∴ =
Again, because ‖

First edition, PRESENTATION COPY INSCRIBED BY THE AUTHOR ON THE FRONT FREE ENDPAPER; *4to; diagrams printed in black, yellow, red, and blue throughout, foxing as usual, small chips from the front free endpaper filled; original blue cloth, titles to spine and upper board blocked in gilt, boards blocked in blind, yellow coated endpapers, all edges gilt, housed in a blue cloth folding case, rebacked with the original spine paid down, some loss of the original cloth at the ends of the spine, corners repaired, a very good copy; 268pp.*



121. [FASHION] BARBIER, George. La Guirlande des Mois. *Paris, Meynial, 1917-1921.*

£5,000 *[ref: 116864]*

A fine, complete set of this celebrated periodical, which, although published in a small format due to wartime austerity, is nevertheless extremely luxurious.

The early volumes of these beautiful little annual almanacs often include images of men in military uniform. In addition to the *pochoir* illustrations, Barbier contributed articles from 1918 to 1921 on such topics as the *Ballets Russes*, epigrams, opera, and the pleasures of love. The fashions depicted show a radical post-war shift in style with the adoption of shorter and fuller skirts, backless gowns, and fabrics that incorporated more risqué elements of the tango.

First editions, 5 vols, 12mo (12.3 x 8.4 cm); 31 colour pochoir lithograph plates, illustrations in the text; original pictorial satin over Bodoni boards with pictorial dust-wrappers, original decorated slipcases, some age-toning to dust wrappers and slipcases, otherwise very attractive copies, housed in a later Art Deco style box with tassle and gold tassle, a fine set.

WITH FINE FOOTBALLING PROVENANCE

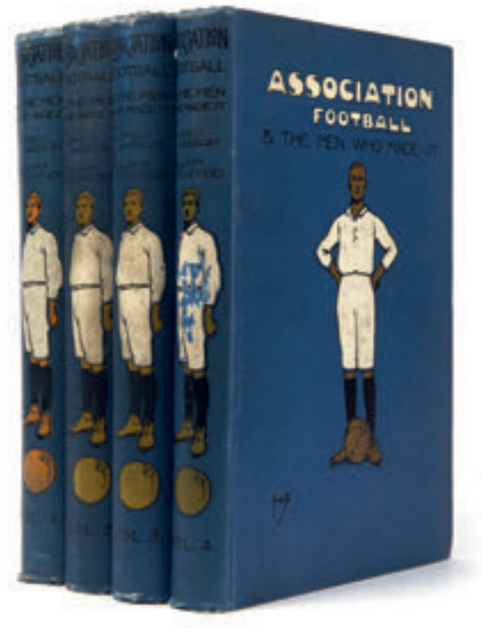
122. [FOOTBALL] GIBSON, Alfred; PICKFORD, William. Association Football & the Men who Made it. *London, The Caxton Publishing Company, [1905-1906].*

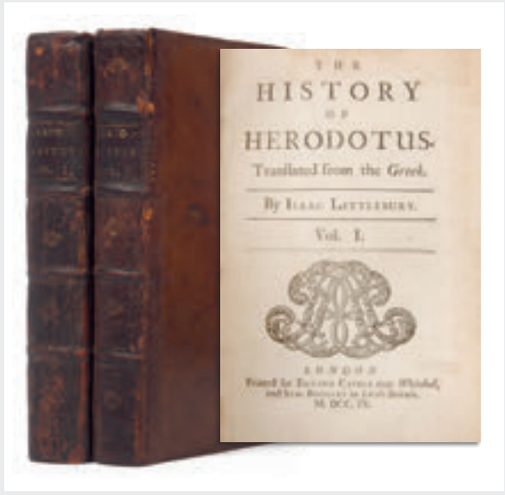
£1,250 *[ref: 120108]*

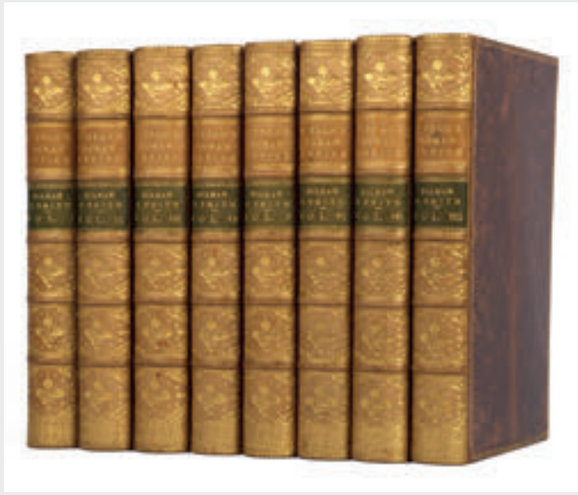
'The most sought after set of books in football literature. From the delightfully illustrated cover to the very last index entry, this is a journey through football history that should not be missed at any price... Copies in good condition seldom surface' (Seddon).

From the library of Allan Maclean, President of Vale of Leven F.C. and President of the Referee's Association 1895-8.

Four volumes; 4to (23.7 x 15.6 cm); numerous plates and illustrations, ownership inscription to front endpaper of vol. II & III, occasional discreet marginal annotation; publisher's pictorial blue cloth designed by John Hassall, very occasional mottling to cloth, a little rubbing to extremities, slightly more wear to spine of vol. IV, a very good set. Seddon A37.







FIRST COMPLETE EDITION IN ENGLISH

123. [HISTORY] [HERODOTUS]; LITTLEBURY, ISAAC (TRANSLATOR). The History of Herodotus. Translated from the Greek. *London, Printed for Edward Castle near Whitehall, and Sam. Buckley in Little-Britain, 1709.*

£8,500 [ref: 119617]

The rare first complete edition in English of Herodotus' *Histories*, and the first appearance in English since 1584, when Thomas Marshe had published only the first two books. The work sets out the results of Herodotus' researches into the rise of the Persian empire in the Middle East, the attempt of the Persians to occupy the city-states of Greece, their victory at Thermopylae and their defeat at the battles of Marathon, Salamis and Plataea.

From the collection of the classical scholar W.H.D. Rouse, one of the founding editors of the Loeb Classical Library, known for his plain English prose translations of Homer's *Odyssey* (1937) and *Iliad* (1938), and who advocated the use of the 'direct method' of teaching Latin and Greek.

Provenance: William Henry Denham Rouse (ownership signature to front free endpapers); Sidney Broad (bookplate to front pastedowns).

First edition in English; 2 vols, 8vo; woodcut ornaments to titles, woodcut printer's device to verso of final leaf of vol. II, ownership signature of W.H.D. Rouse to front free endpapers, bookplate of Sidney Broad to front pastedowns, internally clean and fresh; contemporary calf, spines darkened, volume I rebacked retaining original backstrip; a very good set. Hoffmann II, 239.

TREE CALF GILT BY RIVIERE & SON

124. [HISTORY] GIBBON, EDWARD. The History of the Decline and Fall of the Roman Empire. *London, John Murray, 1862.*

£3,000 [ref: 119922]

AN EXCEPTIONAL SET IN FULL TREE CALF GILT BY RIVIERE & SON OF THE GREATEST HISTORICAL WORK OF THE EIGHTEENTH CENTURY.

The History of the Decline and Fall of the Roman Empire continues to rank as a 'masterpiece of historical penetration and literary style and has remained one of the ageless historical works which... maintain their hold upon the layman and continue to stimulate the scholar' (PMM).

Controversial since its first appearance, Gibbon argued that Rome's fall was the 'natural and inevitable effect of immoderate greatness. Prosperity ripened the principle of decay; the causes of destruction multiplied with the extent of conquest; and as soon as time or accident had removed the artificial supports, the stupendous fabric yielded to the pressure of its own weight' (c.38, p.523).

Provenance: Sydney Roden Fothergill (bookplate and gift inscription).

8 vols; 8vo (22 x 15 cm); engraved frontispiece to vol. I, 11 folding maps, 2 further single-page plates of maps, bookplate to front pastedown of each vol., gift inscription in pen to front free endpaper of vol. I, occasional minor spotting; contemporary tree calf gilt by Riviere & Son, gilt spine in 6 compartments, contrasting brown and green morocco lettering-pieces, marbled edges, the odd mark to covers, spines a little faded, near fine. cf.PMM 222.

THE DEFINITIVE COMPENDIUM OF ENGLISH COMMON LAW

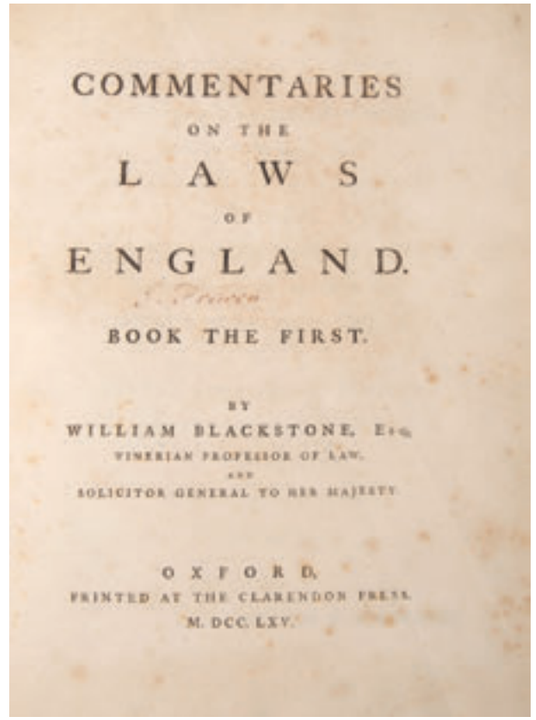
125. [LAW] BLACKSTONE, WILLIAM. Commentaries on the Laws of England. *Oxford, Printed at the Clarendon Press, 1765; 1766; 1768; 1769.*

£9,500 [ref: 116781]

FIRST EDITIONS OF ALL FOUR VOLUMES OF THE MOST INFLUENTIAL COMPENDIUM OF THE COMMON LAW OF ENGLAND. Blackstone's work is divided into four volumes: on the rights of persons, things, of private wrongs and public wrongs. The *Commentaries* were long regarded as the leading work on the development of English law and played a role in the development of the American legal system. They were in fact the first methodical treatise on the common law suitable for a lay readership since at least the Middle Ages. The common law of England has relied on precedent more than statute and codifications and has been far less amenable than the civil law, developed from the Roman law, to the needs of a treatise. The *Commentaries* were influential largely because they were in fact readable, and because they met a need. The work is as much an apologia for the legal system of the time as it is an explanation; even when the law was obscure, Blackstone sought to make it seem rational, just, and inevitable that things should be how they were.

'The influence of Blackstone's *Commentaries* is difficult to exaggerate. Twenty-three successive English and Irish editions had appeared by 1854, together with a plethora of digests and extracts, directed mostly at law students, but also adapted for school use, and the education of young ladies; The Comic Blackstone (1844 and later editions) was compiled from instalments first published in Punch. There were translations into French, German, Italian, and Russian (vol. I only), while Blackstone's *Commentaries* continued to represent England's common law throughout the British imperial diaspora for more than a century after their author's death. The *Commentaries* long dominated legal education in North America, where nearly 100 editions and abridgements had been produced by 1900. Blackstone's other legal, historical, and literary writings received little attention, just as the life of their author has been largely approached via, and overshadowed by, his greatest work' (ODNB).

First editions; 4to (28.5 x 22 cm); 2 engraved plates of tables (one folding) in vol. II, ownership inscription in pen to vol. I title, title-pages tipped in, vol. III title torn with slight loss at gutter margin, moderate spotting and occasional browning throughout, dampstaining to last few of of vol. IV; modern speckled calf, covers with gilt roll borders, gilt spines in 6 compartments, contrasting red and green morocco lettering-pieces, very good; [12], 473, [1]; [8], 520, xix, [1]; [8], 455, [1], xvii, [1]; [8], 436, vii, [41]pp. ESTC T57753; PMM 212; Rothschild 407.



126. **[LONDON UNDERGROUND] GARBUTT, Paul E. (designer). The London Underground.** *London, Leonard Ripley & Co., Limited. July 1976.*

£1,950 [ref: 117863]

Following distinguished war service that saw him rise to the rank of Lieutenant Colonel in the Royal Engineers, Paul E Garbutt (1919-2008) joined London Transport. He held a number of railway planning posts from the 1950s through to the 1970s, working on several major projects including the planning of the Jubilee and Victoria lines and the Heathrow extension of the Piccadilly line. Garbutt was also involved with consultancy work world-wide and metro systems around the world are a memorial to his thoughtful planning and influence.

Garbutt responded to criticism of an unpopular, angular style of Underground map by drawing a new version, restoring the map's elegant curves, to relieve intellectual boredom at home during the Christmas break in 1962. He can therefore be said to be one of the few people who have altered the course of the Thames - and the Circle Line. Garbutt designed maps for London Transport, from 1964 to 1983. (Transcribed from the London Transport Museum entry).

Large colour printed map of the London Underground, designed by Paul Garbutt and dated July 1976 (No.1 -1976); map size 1020 x 1260 mm; Framed and glazed with acrylic, overall size: 108 cm x 133 cm x 3 cm.

A DESIGN PIONEER

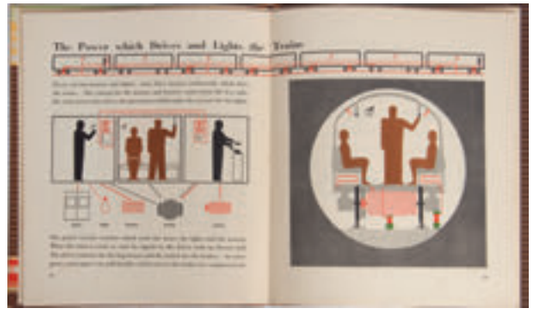
127. **[LONDON UNDERGROUND] NEURATH, Marie. Railways Under London.** *London, Max Parrish & Co. Ltd., 1948.*

£1,500 [ref: 117213]

First edition, first impression of this scarce work on the London Underground by graphic design pioneer Marie Neurath (1898-1986), one of the first children's books she published with the Max Parrish Co.

Neurath, along with her husband Otto and their colleague Gerd Arntz, was one of the founders of Isotype, a simplified visual method for conveying complex information. First developed in the 1920s, Isotype 'helped establish some of the core principles of graphic design' and its legacy 'can be seen everywhere from newspapers and textbooks to signage, transit maps, interfaces, and emojis' (Inglis, 'Meet Marie Neurath', *AIGA Eye on Design*, September 17, 2019).

Railways Under Under London appeared in 1948, the earliest year in which Neurath had books published by Max Parrish. Her design philosophy had much in common with that adopted by the London Underground, which, beginning in the 1930s, placed great emphasis on simple graphic presentations of complex information, most notably the Tube map designed by Harry Beck.



First edition, first impression; 4to; colour illustrations, occasional small spots to the contents but overall clean; original pictorial boards, brown cloth backstrip, spine tanned and some toning along the top edges of the boards, some wear and small bumps to the corners and edges of the boards, a very good copy; 32pp.

TRANSLATION PRAISED BY ERASMUS

128. **[MEDICINE] HIPPOCRATES; CORNARIUS, Janus (translator). Hippocrates coi Medicorum Omnium Longe Principis, Opera quae apud nos Extant Omnia.** *Lugduni [Lyon], Antoine Vincent, 1562.*

£1,250 [ref: 114141]

A lovely copy of the Janus Cornarius translation of the works of Hippocrates, originally published in 1545. In handsome, early nineteenth-century calf with gilt-tooled spine.

Janus Cornarius (1500-1558) was a gifted humanist scholar who edited and translated classical medical works, particularly on pharmacology. Erasmus addressed him as 'ornatissime Cornari' ('oh-so-refined Cornarius') and extolled his translation of Hippocrates: 'The genius is there; the erudition is there, the vigorous body and vital spirit are there; in sum, nothing is missing that was required for this assignment, confronted happily, it would seem, despite its difficulty'.

Later Janus Cornarius edition; 8vo (16 x 10.5cm); woodcut initials, contemporary ownership signature to the title and a few small notes in the contents, light dampstain affecting the final 20 leaves of text, occasional light spotting to the rest of the contents; early 19th century calf, spine gilt in compartments with floral and star tools and roll with birds to the tail, triple gilt fillets, gilt roll to turn-ins, marbled endpapers, all edges dyed red, small worm hole to the spine, dampstain to upper board, a few other small scuffs and marks; very good condition; 542pp.

129. **[MILITARY] CHURCHILL, Winston. The War Speeches of The Right Hon. Winston Churchill, P.C. Into Battle, 1941; The Unrelenting Struggle, 1942; The End of the Beginning, 1943; Onwards to Victory, 1944; The Dawn of Liberation, 1945; Victory, 1946; Secret Session Speeches, 1946.** *London, Cassell and Company, Ltd., 1941-46.*

£1,900 [ref: 120168]

A very good first edition set, containing all the most iconic speeches of the Second World War.

Porvenance: J.D. Moggridge, Feb. 1941 (Ex Libris to upper pastedown of vol. I).

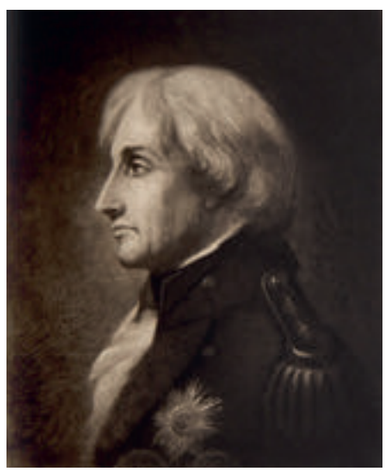
First editions; 7 vols, large 8vo (215 x 145 mm); the first six titles with photographic frontispiece of Churchill and all but the first with additional photographic illustrations, some light spotting to preliminary and terminal leaves of vol. III, small Ex Libris stamp to title-page & p. 101 & 201 of vol. IV, not affecting text, otherwise save for the odd very minor spot, internally near-fine; publisher's blue cloth, mildly rubbed and bumped at extremities, all with original printed dust-jackets, a little rubbed, some with minor chips and creases to extremities, some dust-soiling, more evident to some rear panels, ink ownership to either of the upper blank endpapers of vols II, III, IV & V, ink date of acquisition to same in vol. vi, closed tears to jacket spine of vol. ii., two short closed to tears to upper edge of jackets to vol. VI & VII, spotting and dust-soiling to closed edges of text blocks but not encroaching onto the leaves, otherwise good to mostly very good.

130. [MILITARY] MAHAN, Captain Alfred Thayer. **The Life of Nelson. The embodiment of the sea power of Great Britain.** *London, Sampson Low, Marston, & Company, 1897.*

£675 [ref: 117710]

A handsome set of the first edition of Mahan's *Life of Nelson*, illustrated with 19 engraved portraits of Napoleonic era commanders, and 21 maps and battle plans of Nelson's fleet actions. The work remained the standard history on the subject from its publication until well into the twentieth century.

First edition; 2 vols; 8vo (22.5 x 16 cm); illustrated with 21 maps and battle plans, many folding, and 19 engraved portraits, including frontispieces to each vol., half-titles to each vol., 3pp ads to rear of vol. II, publisher's note tipped-in to rear endpaper of vol. I, front blank excised from vol. I, light spotting to plates, occasional minor soiling; blue morocco backed publisher's blue pictorial boards, gilt design of Victory and man-of-war afloat to upper covers, gilt spines in 6 compartments, top-edges gilt, minor wear, very good; xxiii, [5], 454; xvi, [4], 427, [5]pp.

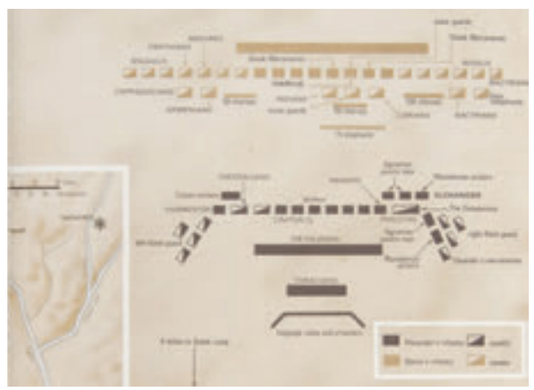


131. [MILITARY] MONTGOMERY, Field Marshall Bernard Law. **A History of Warfare.** *London, The Arcadia Press, 1971.*

£1,500 [ref: 118972]

Montgomery (1887-1976) studied military history throughout his life and ensured this work was based on sound historical fact. He discusses the political factors in war, indicating when these become paramount and stresses the true objective must be to secure lasting peace. He studies the development of strategy and tactics, showing how progress in the design and manufacture of weapons has influenced techniques since earliest times and examines the methods of the great captains of the past. Finally, he considers the human factor in war and the need for a commander to regard the lives of his men as precious, not to be risked without good cause.

Limited edition 5 of 265 copies signed by Author; 4to (250 x 185 mm); illustrated throughout with photographs and plans; publisher's full Niger morocco by Zaehnsdorf, canon device onlaid in red and orange to upper cover, spine lettered in gilt, all edges gilt, original felt-lined solander box with some wear and sunning but still doing a sterling job in preserving the book so well.



132. [MILITARY/POLITICS] GEORGE, David Lloyd. **War Memoirs; [with] The Truth about the Peace Treaties [and] Speech transcript amended in author's hand.** *London, Ivor Nicholson & Watson; Victor Gollancz, 1933-1936; 1938.*

£2,500 [ref: 117254]

First edition set of David Lloyd Geroge's WWI memoirs and follow up account of the 1918 treaties that ended the war, in a beautiful full morocco binding by Riviere.

Accompanied with a transcript of the final lines of the speech he gave at the Liberal Party conference held in Buxton in 1931, which has been amended in David Lloyd George's own hand. The conference was a hotbed of discontent, with many of the two thousand delegates in attendance disgruntled with Lloyd George's handling of the 1929 general election. A motion was tabled declaring the independence of the party, in direct opposition to Lloyd George's views, and in response he gave this speech, which by all accounts saved the day and his future in the Liberal party.

First editions; 8 vols; 60 plates including frontispieces, 10 maps, publisher's prospectus loosely inserted [and] 16 plates including frontispieces, 3 maps; uniformly bound in full blue morocco by Riviere, gilt lettering to spines in six compartments, gilt inner dentelles, all edges gilt, a beautiful set finely bound.

BOUND BY RIVIERE

133. [MILITARY] NAPIER, Lieut. Col. William Francis Patrick. **History of the War in the Peninsular and in the South of France, from the year 1807 to the year 1814.** *London, John Murray, 1828-1840.*

£2,250 [ref: 117503]

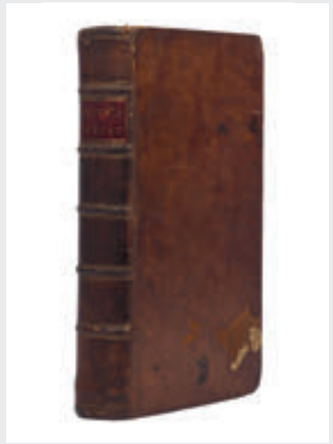
A superlative, first edition set of Napier's eye-witness account of the Peninsular Campaign bound in sprinkled calf by Riviere, illustrated with 55 engraved plates of battle plans.

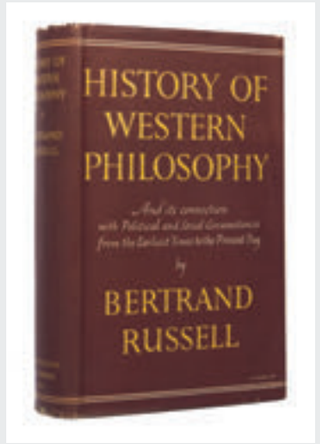
Napier (1785-1860) was commissioned into the 43rd Regiment of Foot as Captain in 1804, undertaking his first engagement at the Battle of Køge in 1807, when British troops successfully besieged Copenhagen.

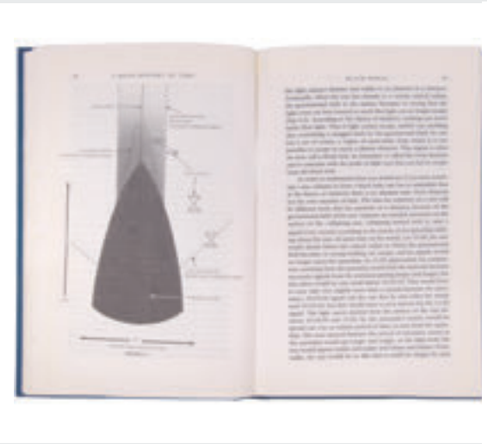
Shortly afterwards the regiment was sent to sent to Spain where they supported the retreat of Lieutenant-General Sir John Moore's forces from Corunna, the hardship of which permanently ruined his health. Forming a rear-guard, 'Napier spent two days and nights under attack at the Esla River, while his men demolished the Castro Gonzalo bridge. Rejoining the main force, he led a convoy of sick and wounded over the mountains to Vigo, marching for several days with bare feet, clad only in a jacket and pair of trousers' (ODNB).

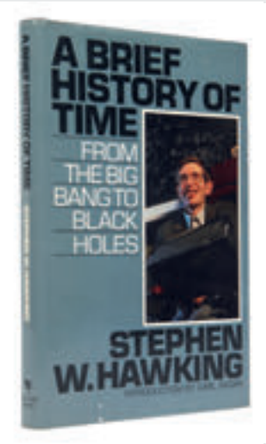
Provenance: Alfred Cox (ownership inscription).

First editions; 6 vols; 8vo (22.5 x14.5 cm); complete with 55 engraved plates of battle plans, ownership inscription in pen to front free endpaper of each vol., scattered spotting and browning, occasional minor repair to titles; 19th-century sprinkled calf by Riviere, covers with gilt roll border, gilt spines in 6 compartments, contrasting brown and black morocco lettering-pieces, marbled edges, extremities slightly rubbed, very good or better.









134. [PHILOSOPHY] BACON, Francis. **The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England. In five volumes.** *London, Printed by A. Millar, in the Strand, [and William Bowyer], 1765.*

£3,000 [ref: 118533]

A beautifully bound set of the collected works of the English polymath and statesman, Sir Francis Bacon, Lord Verulam, Viscount St. Alban, who served as Lord Chancellor of England under James VI and I.

This edition groups Bacon's works into five parts, dealing with his philosophical writings, moral and political works, the law, theology, and letters, and prefaced with the poet David Mallet's (d.1765) *Life of Bacon*, which was admired by Henry Fielding for its 'nervous manly style', and Gibbon who praised Mallet's 'vigorous sense' as a historian.

5 vols; 4to (29.5 x 24 cm); engraved frontispieces to vols I-IV (not called for in vol. V), engraved vignette titles printed in red and black, folding letterpress tables, woodcut head and tailpieces, text in English and Latin, old library ticket to front pastedowns, titles and endpapers a little toned, occasional light spotting; contemporary sprinkled calf, spines in 6 gilt-banded compartments, contrasting red and brown morocco lettering-pieces, edges sprinkled red, a little rubbed with minor loss, very good; [12], xlii, [2],575, [1]; [6], 658; [12], 681, [75]; xx, [2], 529, [1]; vii, [1], 604pp. ESTC T88309.

135. [PHILOSOPHY] SMITH, Adam. **The Theory of Moral Sentiments. To which is added a dissertation on the origin of languages.** *London, Printed for A. Millar, A. Kincaid and J. Bell in Edinburgh; and sold by T. Cadell in the Strand, 1767.*

£9,500 [ref: 119896]

The scarce third edition of Adam Smith's first published book, which laid the seedbed for his *Wealth of Nations*.

Smith devoted the years from 1755 to 1759 to writing and publishing *The Theory of Moral Sentiments*, having been appointed Professor of Logic at the University of Glasgow in 1751 and elected Professor of Moral Philosophy a year later. It was this period at Glasgow which Smith was later to describe as 'the period of thirteen years which I spent as a member of that society I remember as by far the most useful, and, therefore, as by far the happiest and most honourable period of my life'. First published in 1759, the book immediately established Smith's reputation as a serious scholar worthy of international acclaim.

The most significant change to take effect in this the third edition was the inclusion for the first time of Smith's essay on the origin of languages, titled in full 'Considerations concerning the first formation of Languages, and the different genius of original and compounded Languages', which had previously been published in *The Philological Miscellany* in 1761. Other minor revisions were made to the passages involving comment on religion.

Third edition, revised with additional essay; 8vo (20.5 x 13.5 cm); publisher's device to title, old piece in pen to front pastedown, front free endpaper excised, occasional light spotting; contemporary calf, spine in 6 gilt banded compartments, contrasting red morocco lettering-piece, covers a little soiled and abraded with slight loss, joints and corners a little rubbed, small nick to spine head-cap, a very good unrestored example; [8], 478pp. ESTC T122844; Rothschild 1895; Mizuta 4.

136. [PHILOSOPY] RUSSELL, Bertrand. **History of Western Philosophy and its connection with political and social circumstances from the earliest times to the present day.** *London, George Allen and Unwin Ltd, 1946.*

£1,100 [ref: 120072]

Despite Russell's still important mathematical works and indeed his essays on logical positivism, not to mention his much vaunted campaigning for peace, the *History of Western Philosophy* remains his best-regarded and lasting testament.

A classic survey of intellectual thought, charting over 2000-years of history from the pre-Socratic philosopher Thales (fl.585 BC) to the American educationalist John Dewey (AD 1859-1952), who was in his 87th year at the time of publication.

First UK edition, first impression; 8vo (22.5 x 15 cm); publisher's grey cloth, lettered on spine in yellow on a burgundy ground, with the unclipped dust-jacket printed on military map as issued, cloth and fore-edge a little spotted, jacket slightly frayed at edges with minor closed tears to rear panel, internally clean, very good; 916pp. Blackwell/Ruja A79.2a.

COSMOLOGY FOR THE MASSES

137. [PHYSICS] HAWKING, Stephen W. **A Brief History of Time. From the Big Bang to Black Holes. Introduction by Carl Sagan. Illustrations by Ron Miller.** *London, Bantam Press, 1988.*

£950 [ref: 118558]

First edition, the corrected second printing, of one of the most successful popular science books ever written. The first printing included a number of textual errors and was recalled, making copies uncommon.

In 1974 physicist Stephen Hawking (1942-2018) made the revolutionary discovery that black holes, rather than being totally inescapable, actually released a type of energy now known as Hawking radiation. That same year he was elected one of the youngest-ever members of the Royal Society, and in 1979 he followed in the footsteps of Isaac Newton when he was appointed Lucasian Professor of Mathematics at Cambridge.

Hawking began to consider writing for a general audience in the early 1980s and approached an editor at the Cambridge University Press, who suggested that he avoid equations. Famously, *A Brief History of Time* contains only one: $e = mc^2$, instead relying on narrative and illustrations to explain complex concepts such as the Big Bang, the expansion and fate of the universe, quantum mechanics, black holes, the directionality of time, and the search for a unifying theory of physics. Despite its complex subject matter the book was an immediate success, and the *Guardian* has described it as 'a succinct, entertaining and brilliantly lucid account of our relationship with the universe' (McCrum, 'The 100 Best Non-Fiction Books No. 6', March 2016).

First edition, corrected second printing; 8vo; illustrations throughout the text, a few small spots to the title and contents leaf and to the edges of the text block; publisher's blue boards, titles to spine gilt, an excellent copy in the lightly rubbed jacket with a couple of small spots to the upper panel; 198pp.

RARE EARLY ENGLISH EDITION

138. [POLITICAL PHILOSOPHY] MORE, Sir Thomas; [BURNET, Gilbert (translator)]. Utopia: Written in Latin by Sir Thomas More, Chancellor of England: Translated into English. *London, Printed for Richard Chiswell at the Rose and Crown in St Paul's Church-Yard, 1684.*

£2,250 *[ref: 117649]*

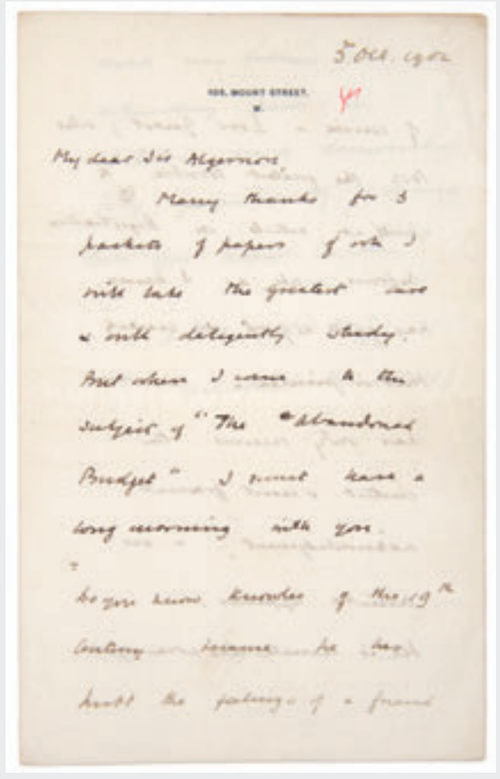
The first edition of this translation by Gilbert Burnet of Thomas More's most important contribution to political philosophy, *Utopia*. An enigmatic work which continues to defy simple interpretation.

Burnet's translation was completed in 1684 during in a low period of his life when he was out of royal favour. He found in More an unlikely ally; a fellow victim of political circumstance, who was 'one of the greatest Men that this Island has produced' (Preface).

'This translation, though not so frequently reprinted... is, in some respects, much superior, and certainly presents a more readable text' (Pforzheimer).

Read more at shapero.com.

First edition of the Burnet translation; 8vo (17.5 x 11.5 cm); woodcut device to title and headpieces, lacking rear blank f., ownership inscription in pen to front free endpaper recto, a little browned with minor spotting, slightly tightly browned; 19th-century calf, covers ruled in gilt, contrasting black-morocco lettering-piece to spine, joints, spine ends and corners expertly restored, gilt to spine dulled, a little rubbed, very good; [24], 206pp. ESTC R7176; Wing M2691; Gibson 30; Sabin 50546; Pforzheimer 742; cf.PMM 47.

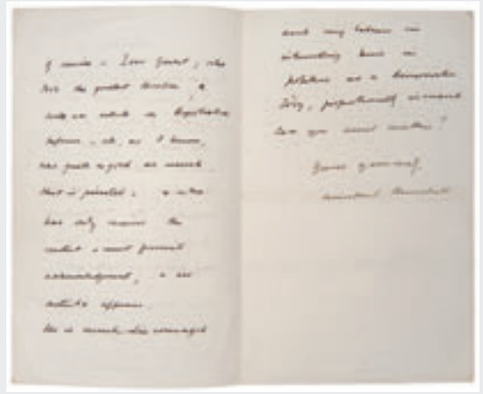

5 Oct. 1902
10A, MOUNT STREET,
W.
My dear Sir Algernon,
Many thanks for 3
packets of papers of wh I
will take the greatest care
& will diligently study.
But when I come to the
subject of "The Abandoned
Budget" I must have a
long morning with you.
Do you know Knowles of the 19th
Century because he has
hurt the feelings of a friend

139. [POLITICS] CHURCHILL, Sir Winston. [Autograph Letter Signed to Sir Algernon West]. *London, 5 October, 1902.*

£8,500 *[ref: 112970]*

Sir Algernon Edward West GCB PC (1832–1921), the recipient of this letter written by Churchill was an English civil servant, who acted as Principal Private Secretary to Prime Minister William Gladstone.

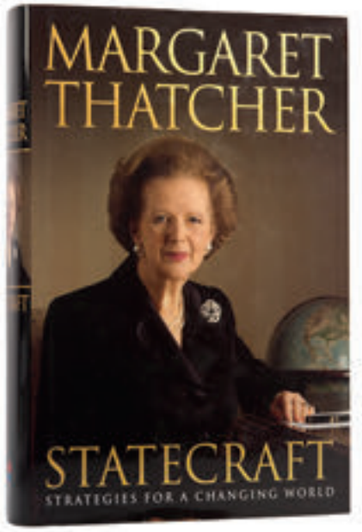
My dear Sir Algernon, / Many thanks for 3 packets of papers of which I will take the greatest care & will diligently study. But when I come to the subject of The Abandoned Budget' I must have a long morning with you. / Do you know Knowles of the 19th Century: because he has hurt the feelings of a friend of mine - Ivor Guest; who took the greatest trouble to write an article on Registration reform - UK, as I know, was quite as good as usual that is printed - who has only received the curtest & most formal acknowledgement; & not article appears. / He is much discouraged and my labours in interesting him in politics as a democratic Tory, proportionately increased. / Can you assist matters? / Yours sincerely, / Winston S. Churchill.



The 'Abandoned Budget' referred to is that of his father, Lord Randolph Churchill (1849 -1895), who was a precociously influential figure in the Conservative Party and Chancellor of the Exchequer in 1886, at the age of 37, and seemed certain to be Prime Minister in due course. However, his own miscalculation in his first budget ended his political career before the year was over. In the budget he reduced the Military Services estimates, which was unacceptable to W.H. Smith, the Secretary of State for War. On December 20, 1886, Churchill sent Salisbury his resignation contingent on the Prime Minister's choice between the policies of the Exchequer and the War Office

Ivor Churchill Guest, 1st Viscount Wimborne, KP, PC (1873–1939), known as Lord Ashby St Ledgers from 1910 to 1914 and as Lord Wimborne from 1914 to 1918, was a British politician and one of the last Lords Lieutenant of Ireland, serving in that position at the time of the Easter Rising. He was elected to Parliament for Plymouth in a by-election in February 1900 (a seat he had unsuccessfully contested in 1898) as a Conservative, and retained his seat in the general election of 1900. In 1904, during the controversy within the Conservative Party over adopting protectionism, he and other members of his family followed Churchill into the Liberal Party in support of free trade.

Autograph letter signed in ink from Sir Winston Churchill to Sir Algernon West thanking him for the three parcels of papers he needs, for researching the biography of his father, Lord Randolph Churchill; 3pp., on headed paper, single sheet (200 x 252 mm) vertically folded (as was the format then), creased across centre resulting from previous fold for posting, small red pencil mark, possibly denoting a reply was sent, below date, toned, soiling to blank verso, small puncture, again probably from a paper-holding spike but affecting text, otherwise very good.



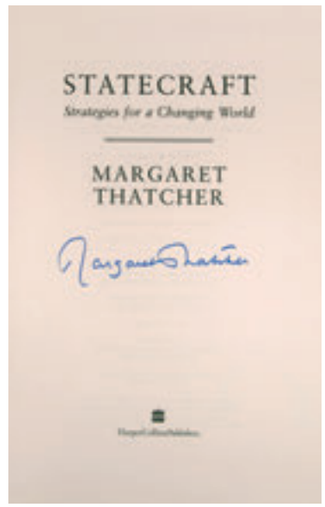
SIGNED BY 'THE IRON LADY'

140. [POLITICS] THATCHER, Margaret. Statecraft. *London, Harper Collins, 2002.*

£475 *[ref: 120137]*

Signed by 'The Iron Lady'. An 'account of Thatcher's views about the world, its recent histories and what should be done... broad in scope... detailed in analysis... forthright in prescription' (Francis Maude).

First edition, personally signed on title-page; large 8vo (240 x 160 mm); colour illustrations; publisher's cloth boards, photographic dust-jacket, small printing blemish to base edge of upper panel (as usual), else a fine copy.



141. [QUEEN VICTORIA]. DOWNEY, W. & D. (PHOTOGRAPHER). **[Signed Portrait Photograph of HM Queen Victoria of the United Kingdom of Great Britian & Ireland, Empress of India].** *July 1893.*

£6,750 [ref: 115560]

An official, signed photographic portrait of Her Majesty Queen Victoria (1819–1901); her reign of 63 years and 216 days, which was longer than those of any of her predecessors, constituted the Victorian era. It was a period of considerable industrial, political, scientific, and military change within the United Kingdom and was marked by the great expansion of the British Empire. In 1876, the British parliament voted to grant her the additional title of Empress of India.

The Queen selected this particular image for her official portrait for her Diamond Jubilee in 1897, however the photograph was taken by Downey in July 1893 on the occasion of the wedding of the future King George V and Queen Mary. She is shown wearing the Small Diamond Crown, made by Garrard & Co. in 1870, which she preferred to wear in the latter part of her reign. Her other jewels include the Coronation diamond necklace and the Coronation diamond earrings, as well as her diamond bracelet, made by Rundell, Bridge & Co in 1838.

This photograph still retains its original, stunning, sterling silver and enamel frame and presentation case.

Black & white photograph portrait signed 'Victoria RI', carbon print, slightly browned, contemporary ornate sterling silver frame with crisp London hallmarks for 1884, monogram VRI surmounted by a crown in coloured enamels, original strut-back (restored in velvet after original) with original, fitted, red velvet lined, morocco case, stamped internally to the lid in gilt; 'Collingwood & Co/To: The Royal Family/46, Conduit Street, London', (externally worn but sound), photograph 210 x 150mm; framed 330 x 211mm.

142. [ROYALTY] [H.M. QUEEN ELIZABETH II]. WILDING, DOROTHY (PHOTOGRAPHER); **[Pair of Signed Presentation Photographs of H.M. Queen Elizabeth II and H.R.H. Prince Philip, Duke of Edinburgh].** *London, 1954.*

£8,500 [ref: 120186]

This pair of Royal portrait photographs includes one of the most iconic images of Elizabeth II, taken at the time. They come from the collection of Sir Tom Hickinbotham KCMG KCVO CIE OBE (1903-1983) who was Governor of Aden from 1951 to 1956.

Dorothy Wilding (1893-1976) was a British photographer from Gloucester and the first female royal photographer. After studying alongside the photographer Marian Neilson she opened her own studio in 1914 and another in New York in 1937. She started photographing the Royal Family in 1928 and would proceed to photograph King George VI and his family, at his Coronation and produce the first image of Queen Elizabeth II for the Royal Mail stamps.

Provenance: Sir Tom Hickinbotham (hence by descent).

Two three-quarter length photographic portraits, each bearing an autograph signature, dated 1954, in original leather-covered frames bearing a gilt-tooled Royal cypher, by the court jewellers H.H. Plante of London; overall size: 320 x 230 mm.

DOUBLE SIGNED PHOTOGRAPH IN THE ORIGINAL STERLING SILVER FRAME

143. [ROYALTY] [QUEEN ELIZABETH]; BEATON, Cecil (photographer) [Portrait Photograph of H.R.H. Queen Elizabeth, Consort to King George VI] Later known as Queen Elizabeth, The Queen Mother. *1939.*

£5,500 [ref: 115421]

A stunning official portrait photograph by Beaton of HM Queen Elizabeth (later HM Queen Elizabeth the Queen Mother, 1900-2002), wearing one of Norman Hartnell's creations for her 'white wardrobe', taken at Buckingham Palace; she is also wearing Queen Victoria's Coronation Necklace (above) and her own Coronation Necklace (below) with Queen Mary's Fringe tiara; seated against a staged classical garden backdrop. Taken by her favourite photographer, Cecil Beaton CBE (1904-1980) one of the most celebrated British portrait photographers of the twentieth century.

Jean Cunninghame Graham, Lady Polwarth (died in 2018, aged 90), was the daughter of Admiral Sir Angus Cunninghame Graham, she was the widow of the 10th Lord Polwarth, who died in 2005.

Provenance: Jean Cunninghame Graham (Lady Polwarth).

Black & white photograph of Queen Elizabeth, Consort to King George VI, by Cecil Beaton, signed and dated 1939 in ink by the Queen and in pencil by Beaton to the lower margin of the mounting card, general age-toning to mount, otherwise very good indeed, 320 x 240 mm; in the original hallmarked, sterling silver, bow-topped frame with an engine-turned ground, repousse crown to top field, raised tongue and groove border to outer edge, fully hallmarked, for London, 1939, maker's mark worn from polishing, leather strut-back, exceptionally handsome and well-preserved, the back sun-faded but not dry and very sound; framed: 420 x 295 mm.

PRESENTATION COPY INSCRIBED BY THE SPACE FANTASY ARTIST ANDREI SOKOLOV

144. [SPACE ART] LEONOV, A.A. & SOKOLOV, A. (illustrators); DENISOV, V.P.; ALIMOV, V.I. Kosmicheskie Dali [Cosmic Distances]. *Moscow, Izobrazitel'noe iskusstvo, 1972.*

£3,750 [ref: 114998]

Presentation copy of the first edition inscribed by the space fantasy artist Andrei Sokolov to Fuad Borisovich Yakubovskiy, Soviet minister for 'special construction projects'.

A striking portfolio of Soviet space art with thirty four plates depicting imaginary spacewalks, satellite constructions, curious spacecraft, dreamy constellations and unexplored planets and moons. One of the artists, A. Leonov, was the pioneering cosmonaut who made the first spacewalk, exiting the capsule during the Voskhod 2 mission. Art, however, was his first love and he was the first person to sketch earth from space. He often collaborated with his close friend Andrei Sokolov, who unlike Leonov did not have first hand experience of space and instead chose to paint a more fantastical picture.

The album was published to mark the 15th anniversary of the launch of Sputnik and is a glorious example of ambitious propaganda. It was clearly designed to make an impact with the elaborate portfolio case and wonderful illustrations which are often highlighted with silver. The inclusion of real life space missions alongside imagined realities of the future is an assertion of the potential for Soviet cosmonauts.

First edition, presentation copy signed by A. Sokolov on the verso of the upper portfolio board, folio (38 x 28.5 cm); complete with 34 plates (of which 16 are double page), each with descriptive text on the verso, 36pp. of text by Denisov and Alimov in a separate booklet (also with an introduction by Yuriy Gagarin); housed together in the original blue leatherette portfolio, enamel and metal USSR medallion to upper cover and title in silver, a very good copy.

PIONEERING SPACE TRAVEL ENTHUSIAST

145. [SPACE] LEY, Willy. Die Möglichkeit der Weltraumfahrt [The Possibility of Interplanetary Travel]. Allgemeinverstäandliche Beiträge zum Raumschiffahrtsproblem von Professor Hermann Oberth Dr. Franz v, Hoefft, Dr.-Ing. Walter Hohmann, Dr. Karl Debus, Ingenieur Guido von Pirquet und Ingenieur Fr. W. Sander. *Leipzig, Hachmeister & Thal, 1928.*

£1,850 [ref: 118938]

Presentation copy of the first edition inscribed by the author on the front free endpaper, 'To my friend R.D. Swisher, with my best wishes, Willy Ley'. One of the earliest books by this important promoter of space exploration. Rare, particularly in the dust jacket.

Willy Otto Oskar Lay (1906-1969) became interested in rocketry after reading Hermann Oberth's technical work *Die Rakete zu den Planetenräumen* (1923). Aged only 19, he wrote a popularisation of the book's contents, beginning his career as a prolific author. He was one of the first members of the amateur Society for Space Travel (Verein für Raumschiffahrt), corresponded with international rocketry experts, and served as a key technical consultant on Fritz Lang's *Woman in the Moon* (*Die Frau im Mond*), the first film to depict realistic space flight.

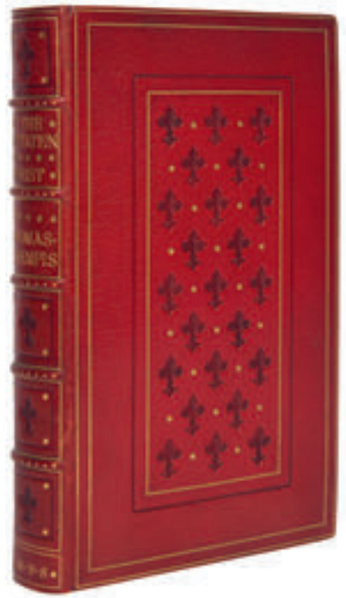
Ley was deeply opposed to Nazism and fled Germany in 1935. He settled in the United States, where his background aligned with the post-war explosion of interest in space exploration and science fiction. In addition to many one-off books and articles, he published a regular column in *Galaxy Science Fiction*, appeared in 'Man in Space', a 1955 Disney programme, and was cited by the US House of Representatives Select Committee on Astronautics and Space Exploration.

First edition, presentation copy inscribed by the author on the front free endpaper; 8vo; 2 plates of portraits from photographs, illustrations within the text, contents toned in the margins; original buff cloth blocked in black with rocket design to the upper board, top edge dyed red, a very good copy in the rubbed and partially tanned jacket with some tiny chips and short splits; 344pp.

ILLUSTRATED BY LAURENCE HOUSMAN & BOUND BY BUMPUS

146. [THEOLOGY] KEMPIS, Thomas à. Of the Imitation of Christ. In four books by Thomas à Kempis. *London, Kegan Paul, Trench Trübner & Co. Ltd., Chiswick Press, 1898.*

£1,500 [ref: 117498]



A beautiful, finely printed and bound example of Thomas à Kempis' great spiritual meditation *De Imitatione Christi*, an important work of Christian mysticism in the Late Medieval Devotio Moderna movement which called for religious reform and apostolic renewal.

Illustrated with a wood-engraved title-page and four plates after original designs by Laurence Housman, engraved by his sister Clemence Housman, a leading figure in the women's suffrage movement, and bound in red morocco tooled in gilt and blind by Bumpus of Oxford.

Kempis (d.1471) was born in Kempen, in the Diocese of Cologne, but received his education at Deventer, in the Low Countries where he came into contact with the Fratres Vitae Communis, a majority lay confraternity founded by the Dutch deacon Gerard Groot, a leading figure in the Devotio Moderna movement. Members took no irrevocable vows, but lived according to the monastic principles of poverty, obedience and chastity, with all earnings put into a common fund.

Having completed his studies, Kempis joined the reformed monastery of the Augustinian Canon Regulars at Mount Saint Agnes, near Zwolle, where he was ordained priest in 1413, later becoming Sub-Prior in 1429. From here he wrote lives of Groot and his associate Florentius Radwyn, and composed the four disparate mystical tracts, together forming the *Imitation*, which began to circulate in manuscript in the 1430s. The first printed edition appeared in 1473, and the first English-language translation in 1503 — it has never been out of print since and remains a mainstay in the canon of Western literature.

Limited edition of 660 copies printed on Arnold & Foster's unbleached handmade paper; 8vo (23.5 x 14.5 cm); printed in red and black, wood-engraved title and 4 plates designed by Laurence Housman and engraved by Clemence Housman, woodcut initials and tailpieces, vellum endpapers; crushed red morocco by Bumpus of Oxford, upper cover panelled in blind with all-over design of fleurs-de-lis within single gilt fillet and blind borders, spine in 6 banded-compartments, lettered in gilt and with repeated fleurs-de-lis design, top-edge gilt, others uncut (and occasionally unopened), minor wear to extremities, joints a little rubbed, one or two spots and occasional offsetting, near fine; [4], xii, 324, [2]pp. cf PMM 13.

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